JURASSIC PARK

screenplay

by

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based upon the novel

by

Michael Crichton

and on adaptations

by

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1 EXT JUNGLE NIGHT 1

An eyeball, big, yellowish, distinctly inhuman, stares raptly between wooden slats, part of a large crate. The eye darts from side to side, alert as hell.

A legend tries to place us --

ISLA NUBLAR
120 MILES WEST OF COSTA RICA

-- but to us it's still the middle of nowhere.

It's quiet for a second. A ROAR rises up from the jungle, deafening. The trees shake as something very, very large plows ahead through them, right at us. Every head gathered in this little clearing snaps, turning in the direction of the sound as it bursts through the trees.

It's a bulldozer. It drops its scoop and pushes forward into the back end of the crate, shoving it across the jungle floor toward an impressive fenced structure that towers over an enclosed section of thick jungle. There's a guard tower at one end of this holding pen that makes it look a little like San Quentin.

The bulldozer pushes forward into the back end, the crate THUDS TO THE FLOOR. A door slides open in the pen, making a space as big as the end of the crate.

Nobody moves for a second. A grim-faced guy who seems to be in charge (ROBERT MULDOON, although we don't know it yet).

MULDOON
Alright now, pushers move in.
Loading team move in.

The movement has agitated whatever is inside the crate, and the whole thing shivers as GROWLS and SNAPS come from inside. Everyone moves back.

MULDOON (cont'd)
Alright, steady. Get back in there now, push. Get back in there. Don't let her know you're afraid.

The men go back to the crate and begin to push it into the slot. The crate THUDS UP AGAINST THE OPENING. A green light on the side of the pen lights up, showing contact has been made.

FROM INSIDE THE CRATE,

we get glimpses of what's on the other side of those wooden slats -- jungle foliage, MEN with rifles, searing searchlights. The view is herky-jerky as the crate is put into position.

MULDOON
Well locked loading team step away.
Joffrey, raise the gate.

A WORKER climbs to the top of the crate. The searchlights are trained on the door.

The RIFLEMEN throw the bolts on their rifles and CRACK their stun guns, sending arcs of current CRACKING through the air.

The Worker gets ready to grab the gate when all at once --

A ROAR from inside the crate, and the panel flies out of his hands and SMACKS into him, knocking him clear off the crate.

Now everything happens at once. The Worker THUDS to the jungle floor, the crate jerks away from the mouth of the holding pen at least a foot and a half, the warning lights on the crate flash, an alarm BUZZER sounds --

-- and a claw SLASHES out from inside the crate. It sinks into the ankle of the Worker, dragging him toward the dark mouth between the crate and the pen. The Worker SCREAMS and paws the dirt, leaving long claw marks as he is rapidly dragged toward the crate.

Muldoon SHOUTS orders:

MULDOON
Tasers get in there, Goaddamn it!

They FIRE their guns - the wood of the crate SPLINTERS.

Muldoon runs in and grabs the worker, trying to pull him free.

The wild arcs of currents from the stun gun flash and CRACK all around, but in a second --

-- the Worker is gone.

CUT TO:

2 EXT MOUNTAINSIDE DAY 2

MANO DE DIOS AMBER MINE
DOMINICAN REPUBLIC.

DONALD GENNARO, forty, in a city man's idea of hiking clothes and a hundred dollar haircut, approaches on a raft being pulled across a river by TWO MEN.

On the hillside, JUAN ROSTAGNO, thirtyish, Costa Rican, a smart-looking guy in worker clothes, is waiting for him.

ROSTAGNO
Tengo mil pesos que dicen que se cae.
(I have a housand pesos that say he falls.)
(or)
Apuesto mil pesos que se cae.
(I bet a thousand pesos he falls.)

Gennaro finally lands, and Rostagno helps him off of the raft.

GENNARO
Hola, Juanito.

ROSTAGNO
Hola, bienvenido.

Rostagno leads Gennaro towards the mine. Dozens of shirtless WORKERS claw and SCRAPE at a rocky mountainside that is the site of an extensive mining operation. The work is all done by hand, pick and shovel instead of dynamite and bulldozer.

GENNARO
What's this I hear at the airport Hammond's not even here?

ROSTAGNO
He sends his apologies.

GENNARO
You're telling me that we're facing a $20 million lawsuit from the family of that injured worker and Hammond couldn't even be bothered to <u>see</u> me?

ROSTAGNO
He had to leave early to be with his daughter. She's getting a divorce.

GENNARO
I understand that.
(or)
I'm sorry to hear that. We'd be well advised to deal with this situation <u>now</u>. The insurance company--

Gennaro almost falls, Rostagno helps him.

GENNARO (cont'd)
--the underwriters feel the accident raises some very serious questions about the safety of the park, and they're making the investors very anxious. I had to promise I wc ld conduct a very thorough on-site inspection.

ROSTAGNO
Hammond hates inspections. They slow everything down.

GENNARO
Juanito, if they pull the funding, that will really slow things down.
(or)
If they pull the funding that's going to slow things down around here.

A WORKER hurries up to them and busts into the conversation, breathless.

WORKER
(to Rostagno)
Jefe, encontramos otro mosquito, en el mismo sitio.
(Chief, we found another mosquito in the same place)

ROSTAGNO
Seguro? Muestrame!
(Are you sure? Show me.)

The Worker and Rostagno scramble back deeper into the mine. Rostagno calls back over his shoulder to Gennaro.

ROSTAGNO (cont'd)
It seems like it's going to be a good day after all. They found another one! C'mon.

Gennaro struggles to keep up.

3 INT CAVE DAY 3

ROSTAGNO and GENNARO move into the dark, dripping cave, where at least a dozen other WORKERS are gathered in a tight circle, staring at something intently.

Rostagno fights his way to the center of the group. One of the Workers hands him something and Rostagno examines it carefully.

It's a chunk of amber, a shiny yellow rock about the size of a half dollar.

GENNARO
If two experts sign off on the island, the insurance guys'll back off. I already got Ian Malcolm, but they think he's too trendy. They want Alan Grant.

ROSTAGNO
Grant? You'll never get Grant out of Montana.

GENNARO
Why not?

ROSTAGNO
Because he's like me. He's a digger.

Rostagno turns and holds the amber up to the sunlight streaming through the mouth of the cave.

With the light pouring through it, the amber is translucent, and we can see there is something actually <u>inside</u> this strange stone --

-- a huge mosquito, long dead, entombed there.

ROSTAGNO
(smiles)
Hay que lindo eres vas hacer a much gente feliz.
(Oh you're so beautiful. You will make a lot of people happy.)

CUT TO:

4 OMITTED 4

5 EXT THE DIG DAY 5

An artist's camel hair brush carefully sweeps away sand and rocks to slowly reveal the dark curve of a fossil - it's a <u>claw</u>. A dentist's pick gently lifts it from the place it has layed for millions of years. Pull up to reveal a group of diggers working on a large skeleton. All we can see are the tops of their hats. The paleontologist working on the claw lays it in his hand.

GRANT
(thoughtfully)
Four complete skeltons...such a small area...the same time horizon--

ELLIE
They died together?

GRANT
The taphonomy sure looks that way.

ELLIE
If they died together, they lived together. Suggests some kind of social order.

DR. ALAN GRANT, mid-thirties, a ragged-looking guy with intense concentration you wouldn't want to get in the way of, carefully examines a claw.

DR. ELLIE SATTLER, working with him, leans in close and studies it too. She paints the exposed bone with rubber cement. Ellie is in her late twenties, athletic-looking. There's an impatience about Ellie, as if nothing in life happens quite fast enough for her.

Her face is almost pressed up against his, she's sitting so close.

GRANT (cont'd)
They hunted as a team. The dismembered tenontosaurus bones over there - that's lunch. But what killed our raptors in a lakebed, in a bunch like this? We better come up with something that makes sense.

ELLIE
A drought. The lake was shrinking--

GRANT
(excited)
That's good. That's right! They died around a dried-up puddle! Without fighting each other. This is looking good.

From the bottom of the hill a voice SHOUTS to them:

VOLUNTEER (o.s.)
Dr. Grant! Dr. Sattler! We're ready to try again!

Grant SIGHS and sits up, stretching out his back.

GRANT
I hate computers.

He shoves the claw absent-mindedly into his pocket and he and Ellie walk toward the source of the voice. As they walk, we get our first look at the badlands. Exposed outcroppings of crumbling limestone stretch for miles in every direction, not a tree or a bush in sight.

In the dig itself, the ground is checkered with excavations everywhere. There's a base camp with five or six teepees, a flapping mess tent, a few cars, a flatbed truck with wrapped fossils loaded on it, and a mobile home. There are a dozen VOLUNTEERS of all ages at work in various places around the dig. The Volunteers are from all walks of life, dinosaur buffs. Three or four of them have their CHILDREN with them, and the kids run around, like in a giant sandbox.

Grant, Ellie and a Volunteer walk down the hill. Grant spots a KID kicking dirt into one of the digs. He notices and frowns.

GRANT
What's that kid doing there?
(to the kid)
What are you doing there!? Excuse me! Can you just back off? This is very fragile! Are you out of your mind? Get off that and go find your parents!
(to Ellie)
Did you see what he just did?!

The kid stomps away, pissed off.

KID
Asshole.

GRANT
(to Ellie)
Why do they have to bring their kids?!

ELLIE
You could hire your help. But there's four summers work here, with money for one. And you say it's a learning experience, sort of a vacation, and you get volunteers with kids.

He and Ellie arrive to where several VOLUNTEERS are clustered around a computer terminal that's set up on a table in a small tent, its flaps lashed open.

GRANT
(to the Volunteer)
Ready to give it a shot, Jerry?

A LITTLE GIRL moves a little too close to the machine.

ELLIE
Want to watch the computer?

Ellie quietly moves her out of Grant's way, to a place she can see.

VOLUNTEER
Thumper ready?

MAN
Ready.

VOLUNTEER
Fire.

The VOLUNTEER throws a switch on a machine that looks a bit like a floor buffer. The whole thing hops up into the air as it drives a soft lead pellet into the earth with tremendous force. There is a dull THUD, the earth seems to vibrate, and all eyes turn to the computer screen --

ELLIE
How long does this usually take?

VOLUNTEER
It should be immediate return. You shoot the radar into the ground, the bone bounces it back....

The screen suddenly comes alive, yellow contour lines tracing across it in three waves, detailing a dinosaur skeleton.

The Volunteers CHEER and slap hands.

VOLUNTEER
This new program's incredible! A few more years of development and you don't have to dig any more!

Grant looks at him, and his expression is positively wounded.

GRANT
Well, where's the fun in that?

VOLUNTEER
It looks a little distorted, but I don't think that's the computer.

ELLIE
(shakes her head)
Postmortem contraction of the posterior neck ligaments.
(to Grant)
Velociraptor?

GRANT
Yes. Good shape, too. Five, six feet high. I'm guessing nine feet long. Look at the --

He points to a part of the skeleton, but when his finger touches the screen the computer BEEPS at him and the image changes. He pulls his hand back, as if it shocked him.

VOLUNTEER
What'd you do?

ELLIE
He touched it. Dr. Grant is not machine compatible.

GRANT
They've got it in for me.

The Volunteer LAUGHS and touches a different part of the screen, which brings the original image back. Grant continues, but doesn't get as close.

GRANT
Look at the half-moon shaped bone in the wrist. No wonder these guys learned how to fly.

The group laughs. Grant is surprised.

GRANT (cont'd)
Now, seriously. Show of hands. How many of you have read my book?

Everyone stops laughing and looks away. Ellie raises her hand supportively. So does the Volunteer. Grant sighs.

GRANT (cont'd)
Great. Well maybe dinosaurs have more in common with present-day birds than reptiles. Look at the pubic bone -- it's turned backwards, just like birds. The vertebrae -- full of hollows and air sacs, just like birds. Even the word raptor means "bird of prey."

The Kid steps forward and looks at the computer skeleton critically.

KID
That doesn't look very scary. More like a six-foot turkey.

Everyone sort of draws in their breath and steps aside, revealing the Kid, standing alone. Grant turns to the Kid, lowers his sunglasses, and stares at him like he just came from another planet.

Grant strolls over to the Kid, puts his arm around his shoulders in a friendly way.

GRANT
Try to imagine yourself in the Jurassic period.
(or)
Try to imagine yourself in the Cretaceous period.

Ellie rolls her eyes.

ELLIE
(under her breath)
Here we go.

GRANT (cont'd)
You'd get your first look at the six-foot turkey as you move into a clearing. But the raptor, he knew you were there a long time ago. He moves like a bird, lightly, bobbing his head. And you keep still, because you think maybe his visual acuity's based on movement, like a T-rex, and he'll lose you if you don't move. But no. Not Velociraptor. You stare at him, and he just stares back.
(MORE)

GRANT (cont'd) (cont'd)
That's when the attack comes -- not from the front, no, from the side, from the other two raptors you didn't even know were there.

Grant walks around the Kid.

GRANT (cont'd)
Velociraptor's a pack hunter, you see, he uses coordinated attack patterns, and he's out in force today. And he slashes at you with this --

He takes the claw from his pocket and holds it at the front of the raptor's three-toed foot.

GRANT (cont'd)
-- a six-inch retractable claw, like a razor, on the middle toe. They don't bother to bite the jugular, like a lion, they just slash here, here --

He points to the Kid's chest and thigh.

GRANT (cont'd)
-- or maybe across the belly, spilling your intestines. Point is, you're alive when they start to eat you. Whole thing took about four seconds.

The Kid is on the verge of tears.

GRANT (cont'd)
So, you know, try to show a little respect.

And with that he walks off back across the camp, returning to his skeleton. Ellie hurries to catch up with him.

ELLIE
You know, if you really wanted to scare the kid you could've just pulled a gun on him.

GRANT
Yeah, I know, you know...kids. You want to have one of those?

ELLIE
Well, not one of <u>those</u>, well yeah, possibly one at some point could be a good thing. What's so wrong with kids?

GRANT
Oh, Ellie, look. They're noisy, they're messy, they're sticky, they're expensive.

ELLIE
Cheap, cheap, cheap.

GRANT
They smell.

ELLIE
Oh my god, they do not! They don't smell.

GRANT
They <u>do</u> smell. Some of them smell baby-smell.

ELLIE
Alright, the one on the airplane had an accident, but usually babies don't smell.

GRANT
They know very little about the Jurassic period, they know less about the Cretaceous.

ELLIE
The what?

GRANT
The Cretaceous.

ELLIE
Anything else, you old fossil?

GRANT
Yeah, plenty. Some of them can't walk!

ELLIE
It frustrates me so much that I love you, that I need to strangle you right now!

Ellie playfully takes Grant's hat off and gives him a tight hug. They kiss.

A strange wind seems to be whipping up. Grant and Ellie look around, confused. The wind is getting stronger, blowing dirt and sand everywhere, filling in everything they've dug out, blowing the protective canvasses off. Now there's a more familiar ROAR, and they look up and see it --

-- a huge helicopter, descending on the camp.

ELLIE
(to the Volunteers)
Get some canvasses and cover anything that's exposed!

Grant's already on it, trying desperately to protect the skeleton he's excavating. He looks up at the helicopter and SHOUTS, shaking his fist.

CUT TO:

6 THRU 8 OMITTED 6 THRU 8

9 EXT BASE CAMP DAY 9

Down at the base camp, the helicopter has landed. The PILOT is already out, waiting as GRANT comes down from the mountaintop like Moses, steaming. Grant gestures wildly at him to turn the chopper off.

The Pilot points timidly to a mobile home across the camp. Grant runs to the trailer and goes inside.

10 INT TRAILER DAY 10

The door to the trailer SLAPS open, and GRANT storms in.

GRANT
What the hell do you think you're doing in here?

The trailer serves as the dig's office. There are several long wooden tables set up, every inch covered with bone specimens that are neatly laid out, tagged, and labeled.

Farther along are ceramic dishes and crocks, soaking other bones in acid and vinegar.

There's old, dusty furniture at one end of the trailer, and a refrigerator. A Man roots around in the refrigerator, his back to us, GRUMBLING about the contents, which are mostly beer.

His hands fall across a bottle of expensive champagne in the back.

MAN
Ah hah!

He pulls it out - the cork POPS.

The Man turns around. JOHN HAMMOND, seventyish, is spritely as hell, with bright, shining eyes that say "Follow me!"

Grant stares incredulously at the Man, holding his champagne bottle without an invitation.

GRANT
Hey, we were saving that!

HAMMOND
For today, I guarantee it.

GRANT
And who in God's name do you think you are...?

HAMMOND
John Hammond. And I am delighted to finally meet you in person, Dr. Grant.

Grant is struck silent. He shakes his hands, staring dumbly.

GRANT
Mr. -- Hammond?

Hammond looks around the trailer approvingly, at the enormous amount of work the bones represent.

HAMMOND
I can see my fifty thousand a year has been well spent.

The door SLAPS open again and ELLIE comes in, just as pissed off as Grant was.

ELLIE
Okay, who's the jerk?

GRANT
Uh, this is our paleobotanist, Dr. Ellie....

ELLIE
Sattler.

GRANT
Dr. Sattler. Ellie, this is Mr. Hammond.
(in case she didn't catch it)
John Hammond.

ELLIE
(thinks)
Did I say jerk?

HAMMOND
I'm sorry for the dramatic entrance, but I'm in a hurry. Will you have a wee bit of a drink now and then?

Hammond begins to walk into the kitchen, making himself at home. Ellie follows him and tries to help. Grant settles behind the table.

HAMMOND (cont'd)
Come along then, don't let it get warm!
(expansively)
Come on in, both of you. Sit down.

As Hammond moves, they notice he walks with a slight limp and uses a cane -- for balance or style, it's hard to say which.

ELLIE
I have samples all over the kitchen.
(she takes some stones out of one of the glasses)

HAMMOND
Come along. I know my way around the kitchen. Come along.

Ellie goes around toward Grant. She grabs a bottle of water. They look at each other, really taken aback by this guy's bravado, and sit down. Hammond dries the glasses.

HAMMOND (cont'd)
Well now, I'll get right to the point. I like you. Both of you. I can tell instantly with people; it's a gift.
(MORE)

HAMMOND (cont'd) (cont'd)
(new subject)
I own an island. Off the coast of Costa Rica. I leased it from the government and spent the last five years setting up a kind of biological preserve down there. Really spectacular. Spared no expense. It makes the one I had in Kenya look like a petting zoo. No doubt that sooner or later our attractions will send (drive the) kids right out of their minds.

GRANT
And what are those?

ELLIE
Small versions of adults, honey.

He gives her a dirty look.

HAMMOND
Not just kids -- for everyone. We're going to open next year. Unless the lawyers kill me first. I don't care for lawyers. You?

GRANT
I, uh, don't really know any. We--

HAMMOND
Well, I'm afraid I do. There's one, a particular pebble in my shoe. He represents my investors. He says they insist on outside opinions.

GRANT
What kind of opinions?

HAMMOND
Not to put a fine point on it, your kind. Let's face it, in your particular field, you're the top minds. If I could just get you two to sign off on the park -- you know, give it your endorsement, maybe pen a wee testimonial -- I could get back on shedule
(he Americanizes his pronunciation)
--schedule.

ELLIE
Why would they care what we think?

GRANT
What kind of park is it?

HAMMOND
(smiles)
Well, it's -- right up your alley.
(hands Grant a drink)
Look, why don't you both (the pair of you) come on down for the weekend. Love to have the opinion of a paleobotoanist as well.
(hands Ellie a drink)
I've got a jet standing by at Choteau.
(he jumps up and sits on the counter)

GRANT
No, I'm sorry, that wouldn't be possible. We've just discovered a new skeleton, and --

HAMMOND
(pours himself a drink)
I could compensate you by fully funding your dig.

GRANT
-- this would be an awfully unusual time --

HAMMOND
For a further three years.

Grant OOFS as Ellie elbows him hard in the ribs.

ELLIE
Where's the plane.

CUT TO:

11 EXT CAFE DAY 11

DENNIS NEDRY is in his late thirties, a big guy with a constant smile that could either be laughing with you or at you, you can never tell. He sits at a table in front of a Central American cafe, eating breakfast.

Another legend:

SAN JOSE, COSTA RICA.

Nedry looks up and sees a man get out of a taxi -- LOUIS DODGSON, fiftyish, wearing a large straw hat and looking almost too much like an American tourist. Dodgson clutches an attache case close to him and scans the cafe furtively.

Nedry laughs, shakes his head, and waves to him.

NEDRY
Dodgson!

Dodgson hurries over to the table.

DODGSON
(as he sits)
You shouldn't use my name.

NEDRY
Dodgson, Dodgson.
(loud)
We got Dodgson here! See, nobody cares. Nice hat. What are you trying to look like, a secret agent?

Dodgson ignores that, sets his attache case down next to the table, and slides it towards Nedry.

DODGSON
Seven fifty.

Nedry smiles and pulls the attache closer to him.

DODGSON (cont'd)
On delivery, fifty thousand more for each viable embryo. That's one point five million. If you get all fifteen species off the island.

NEDRY
Oh, I'll get 'em all.

DODGSON
Remember -- viable embryos. They're no use to us if they don't survive.

NEDRY
How am I supposed to transport them?

Dodgson pulls an ordinary can of shaving cream from a shoulder bag he carries and sets it on the table.

DODGSON
The bottom screws open; it's cooled and compartmentalized inside. They can even check it if they want. Press the top.

Nedry presses the top of the can and real shaving cream comes out. He grins, impressed. While Dodgson talks, Nedry looks around for somewhere to wipe the shaving cream and ends up dumping it on top of someone's Jell-O on a dessert tray next to him.

DODGSON (cont'd)
There's enough coolant gas for thirty-six hours.

Nedry looks at the can.

NEDRY
What? No menthol?

DODGSON
Mr. Nedry, Mr. Nedry. The embryos have to be back here in San Jose by then.

NEDRY
That's up to your guy on the boat. Seven o'clock tomorrow night, at the east dock. Make sure he's got it right.

DODGSON
I was wondering, how are you planning to beat the security?

NEDRY
I got an eighteen minute window. Eighteen minutes, and your company catches up on ten years of research.

A WAITER arrives and puts the check on the table, between them. Nedry looks down at it pointedly, then up at Dodgson.

NEDRY (cont'd)
Don't get cheap on me now, Dodgson.

Dodgson rolls his eyes and picks up the check.

NEDRY (cont'd)
That was Hammond's mistake.

CUT TO:

12 THRU 12B OMITTED 12 THRU 12B

13 EXT OPEN SEA DAY 13

A helicopter, "IN-GEN CONSTRUCTION" emblazoned on the side, skims low over the shimmering Pacific.

14 INT HELICOPTER DAY 14

GRANT, ELLIE, GENNARO and MALCOLM are huddled in the back of the chopper; HAMMOND is in the front with the PILOT.

There are two other passengers as well -- DONALD GENNARO, the lawyer from the amber mine, now dressed in safari clothes, everything straight from Banana Republic. The other is DR. IAN MALCOLM, fortyish, dressed all in black, with snakeskin boots and sunglasses. Malcolm, who finds it hard to take his eyes off Ellie, leans over and SHOUTS over the engine whine.

MALCOLM
So you two dig up dinosaurs?

GRANT
Try to!

Malcolm laughs, finding this very amusing, which confuses Grant. Hammond turns around, annoyed.

HAMMOND
You'll have to get used to Dr. Malcolm! He suffers from a deplorable excess of personality, especially for a mathematician!

MALCOLM
Chaotician, actually! Chaotician!

Hammond SNORTS, not even bothering to cover his contempt for Malcolm.

MALCOLM (cont'd)
John doesn't subscribe to Chaos, particularly what it has to say about his little science project!

HAMMOND
Codswollop! Ian, you've never come close to explaining these concerns of yours about the island!

MALCOLM
I certainly have! Very clearly! Because of the behavior of the system in phase space!

Hammond just waves him off.

HAMMOND
A load, if I may say so, of fashionable number crunching, that's all it is!

MALCOLM
(poking at Hamond's knee)
John, John.

HAMMOND
(pushing him away)
Don't do that!

MALCOLM
Dr. Grant, Dr. Sattler -- you've heard of Chaos Theory?

ELLIE
(shaking her head)
No.

MALCOLM
No? Non-linear equations? Strange attractors?
(again, she shrugs)
Dr. Sattler, I refuse to believe that <u>you</u> are not familiar with the concept of attraction!

Grant just rolls his eyes as Malcolm gives her an oily grin, but Ellie smiles, enjoying Grant's jealousy. Hammond turns to Gennaro and gives him a dirty look.

HAMMOND
<u>I</u> bring scientists -- <u>you</u> bring a rock star.

Hammond looks out the windshield, and CLAPS his hands excitedly.

HAMMOND
There it is!

Up ahead, the others see it.

ISLA NUBLAR. It's a smallish island, completely ringed by thick clouds that give it a lush, mysterious feel. The PILOT pulls up over a spot in the clouds and starts to descend, fast.

HAMMOND (cont'd)
Bad wind shears! We have to drop pretty fast! Hold on, this can be a little thrilling!

The helicopter drops like a stone. Outside the windows, they can see cliff walls racing by, uncomfortably close. They bounce like hell, hitting wild up and down drafts.

Only Hammond still feels chatty.

HAMMOND (cont'd)
We're planning an airstrip! On pilings, extending out onto the ocean twelve thousand feet! Like La Guardia, only a lot safer! What do you think?

They don't answer, just hold on. As they near the ground, a luminous white cross appears below them, a landing pad shining through the plexiglass bubble in the floor of the chopper.

The cross grows rapidly larger as the chopper plummets, but a sudden updraft catches them and they bounce skyward for a moment, then drop again, even faster if possible, before landing with a hard BUMP.

14A EXT HELICOPTER LANDING PAD DAY 14A

The chopper plummets and finally lands. One of the workers opens the door and the group gets out. Hammond looks out, proudly.

15 EXT HILLTOP DAY 15

Two large, open-top jeeps ROAR down the hilltop away from the landing cross as the helicopter engines WHINE back to life and the rotors start to spin again.

ELLIE, GRANT and MALCOLM hold on tight in the front jeep, HAMMOND and GENNARO are in the rear jeep. Both cars have DRIVERS.

They pass through an enormous gate in a thirty foot high fence, which is closed behind them by two PARK ATTENDANTS.

There are large electrical insulators on the fence, warning lights that strobe importantly, and very clear signs -- "ELECTRIFIED FENCE! 10,000 VOLTS!"

IN THE REAR JEEP,

Gennaro regards the fences critically.

GENNARO
The full fifty miles of perimeter fence are in place?

HAMMOND
And the concrete moats, and the motion sensor tracking systems. Donald, dear boy, do try to relax and enjoy yourself, Donald.

GENNARO
Let's get something straight, John. This is not a weekend excursion, this is a serious investigation of the stability of the island. Your investors, whom I represent, are deeply concerned. Forty-eight hours from now, if they --
(gestures to Grant, Ellie, and Malcolm)
-- aren't convinced, I'm not convinced. And I can shut you down, John.

HAMMOND
Forty-eight hours from now, I'll be accepting your apologies. Now get out of the way. So I can't see them!

He shoves Gennaro aside, to get a clear view of Grant, Ellie, and Malcolm.

HAMMOND (cont'd)
I wouldn't miss this for the world.

The jeeps wind their way along a mountain road.

IN THE LEAD JEEP,

Ellie stares off to the right, fascinated by the thick tropical plant life around them. She tilts her head, as if something's wrong with this picture.

She reaches out and grabs hold of a leafy branch as they drive by, TEARING it from the tree.

IN THE REAR JEEP,

Hammond, watching Grant, signals to his Driver.

HAMMOND
Just stop here, stop here. Slow, slow.

He slows down, then stops. So does the front jeep.

IN THE FRONT JEEP,

Ellie stares at the leaf, amazed, running her hand lightly over it.

ELLIE
Alan --

But Grant's not paying attention. He's staring too, out the other side of the jeep.

Grant notices that several of the tree trunks are leafless - just as thick as the other trees, but grey and bare.

ELLIE (cont'd)
(still staring at the leaf)
This shouldn't be here.

Grant twists in his seat as the jeeps stop and looks at one of the gray tree trunks. Riveted, he slowly stands up in his seat, as if to get closer. He moves to the top of the seat, practically on his tiptoes.

He raises his head, looking up the length of the trunk. He looks higher.

And higher.

And higher.

That's no tree trunk. That's a leg. Grant's jaw drops, his head falls all the way back, and he looks up even higher, above the tree line.

ELLIE (cont'd)
(still looking at the leaf)
This species of veriforman has been extinct since the cretacean period. This thing --

Grant, never tearing his eyes from the brachiosaur, reaches over and grabs Ellie's head, turning it to face the animal.

She sees it, and drops the leaf.

ELLIE (cont'd)
Oh -- my -- God.

Grant lets out one long, sharp HAH - a combination laugh and shout of joy.

He gets out of the jeep, and Ellie follows. Grant points to the thing and manages to put together his first words since its appearance:

GRANT
THAT'S A DINOSAUR!!

-- a dinosaur. Chewing the branches. Technically, it's a brachiosaur, of the sauropod family, but we've always called it brontosaurus. It CRUNCHES the branches in its mouth, which is some thirty-five feet up off the ground, at the end of its long, arching neck. It stares down at the people in the car with a pleasant, stupid gaze.

Ellie looks up at the sauropods in wonder.

They're pretty light on their feet - a far cry from teh sluggish, lumbering brutes we would have expected.

Hammond gets out of his jeep and comes back to join them. He looks like a proud parent showing off the kid.

Ian Malcolm looks at Hammond, amazed, and with an expression that is a mixture of admiration and reproachment.

MALCOLM
You did it. You crazy son of a bitch, you did it.

Grant and Ellie continue walking, following the dinosaur.

GRANT
The movement!

ELLIE
The -- agility. You're right!

In their amazement, Grant and Ellie talk right over each other.

GRANT
Ellie, we can tear up the rule book on cold-bloodedness. It doesn't apply, they're totally wrong! This is a warm-blooded creature. They're totally wrong.

ELLIE
They were wrong. Case closed. This thing doesn't live in a swamp to support it's body weight for God's sake!

Several of the top branches are suddenly RIPPED away. Another sauropod, reaching for a branch high above their heads, stands effortlessly on its hind legs.

GRANT
(to Hammond)
That thing's got a what, twenty-five, twenty-seven foot neck?

HAMMOND
The brachiosaur? Thirty.

Grant and Ellie continue to walk.

GRANT
-- and you're going to sit there and try to tell me it can push blood up a thirty-foot neck without a four-chambered heart and get around like that?! Like <u>that</u>!?
(to Hammond)
How fast are they?

ELLIE
This is like a knockout punch for warmbloodedness.

HAMMOND
(proudly)
We clocked the T-Rex at thirty-two miles an hour.

ELLIE
You've got a T-rex!?
(to Grant)
He's got a T-rex! T-rex! He said he's--

GRANT
Say again?

HAMMOND
Yes, we have a T-rex.

Grant feels faint. He sits down on the ground.

ELLIE
Honey, put your head between your knees, and breathe.

Hammond walks in front of them and looks out.

HAMMOND
Dr. Grant, my dear Dr. Sattler. Welcome to Jurassic Park.

They turn and look at the view again. It's a beautiful vista, reminiscent of an African plain. A whole herd of dinosaurs crosses the plain, maybe a hundred that we can see in one quick glance alone.

GRANT
Ellie, they're absoltely -- they're moving in herds. They do move in herds!

ELLIE
We were right!

GRANT
(to Hammond)
How did you do it?!
(or)
How did you do this?!

HAMMOND
I'll show you.

Finally, we notice Gennaro, who has sort of faded into the background while the others reacted. He's just staring, a look of absolute rapture on his face.

He speaks in a voice that is hushed and reverent.

GENNARO
We are going to make a fortune with this place.

CUT TO:

16 OMITTED 16

17 EXT MAIN COMPOUND DAY 17

The main compound of Jurassic Park is a large area with three main structures connected by walkways and surrounded by two impressive fences, the outer fence almost twenty feet high.

Outside the fences, the jungle has been encouraged to grow naturally.

The largest building is the visitor's center, several stories tall, its walls still skeletal, unfinished. There's a huge glass rotunda in the center.

The second building looks like a private residence, a compound unto itself, with smoked windows and its own perimeter fence.

The third structure isn't really a building at all, but the impressive cage we saw earlier, overgrown inside with thick jungle foliage. The jeeps pull up in front of the visitor's center.

A18 EXT VISITOR'S CENTER DAY A18

HAMMOND leads GRANT, ELLIE, GENNARO and MALCOLM up the stairs, talking as he goes. Two ladies open the doors to the Visitor Center.

18 INT VISITOR'S CENTER DAY 18

The lobby of the still-unfinished visitor's center is a high-ceilinged place, and has to be to house its central feature, a large skeleton of a tyrannosaur that is attacking a bellowing sauropod. WORKMEN in the basket of a Condor crane are still assembling skeletons. A staircase climbs the far wall, to another wing.

HAMMOND
(continuing)
-- the most advanced amusement park in the world, combining all the latest technologies. I'm not talking just about rides, you know. Everybody has rides.
(MORE)

HAMMOND (cont'd)
We made living biological attractions so astonishing they'll capture the imagination of the entire planet!

Grant stares up at the dinosaur skeletons and just shakes his head. Ellie catches his reaction.

ELLIE
So what are you thinking?

GRANT
We're out of a job.

Ian Malcolm pops in between them.

MALCOLM
Don't you mean "extinct?"

Ellie and Malcolm move on ahead.

CUT TO:

19 INT SHOW ROOM DAY 19

HAMMOND
Why don't you all sit down.

GRANT, ELLIE, and MALCOLM take their seats in the front row of a fifty seat auditorium. GENNARO sits behind them. HAMMOND walks over to the giant screen in front of them.

Behind him, a huge image of himself beams down at him from the giant television screen.

HAMMOND (screen)
Hello, John!

HAMMOND (stage)
(to the group)
Say hello!
(then, fumbling with his three by five cards)
Oh, I've got lines.

He scans them, looking for his place. The screen Hammond continues without him.

HAMMOND (screen)
Fine, I guess! But how did I get here?!

HAMMOND (stage)
Uh --
(finding his place)
"Here, let me show you. First, I'll need a drop of blood. Your blood!"

The screen-Hammond extends his finger and the stage-Hammond reaches out and mimes poking it with a needle.

HAMMOND (screen)
Ouch, John! That hurts!

HAMMOND (stage)
"Relax, John. It's all part of the miracle of cloning!"

While the two Hammonds rattle on, the screen image splits into two Hammonds, then four, then eight, and so on, like a shampoo commercial.

Grant, Ellie, and Malcolm huddle together excitedly in the audience.

GRANT
Cloning from what?! Loy extraction has never recreated an intact DNA strand!

MALCOLM
Not without massive sequence gaps!

ELLIE
Paleo-DNA? From what source? Where do you get 100 million year old dinosaur blood?!

GENNARO
Shhhhh!

20 IN THE FILM, 20

the screen-Hammond is joined by another figure, this one animated. MR. DNA is a cartoon character, a happy-go-lucky double-helix strand of recombinant DNA. Mr. DNA jumps down onto the screen-Hammond's head and slides down his nose.

HAMMOND
Well! Mr. DNA! Where'd you come from?

MR. DNA
From your blood! Just one drop of your blood contains billions of strands of DNA, the building blocks of life!

21 OMITTED 21

22 IN THE FILM, 22

Mr. DNA has taken over the show, and is speaking to the audience from the screen.

MR. DNA
A DNA strand like me is a blueprint for building a living thing! And sometimes animals that went extinct millions of years ago, like dinosaurs, left their blueprints behind for us to find! We just had to know where to look!

The screen image changes from animated to a nature- photography look. It's an extreme close-up of a mosquito, its fangs sunk deep into some animal's flesh, its body pulsing and engorging with the blood it's drinking.

MR. DNA (cont'd)
A hundred million years ago, there were mosquitoes, just like today. And, just like today, they fed on the blood of animals. Even dinosaurs!

The camera races back to show the mosquito is perched on top of a giant animated brachiosaur.

The image changes, to another close-up, this one of a tree branch, its bark glistening with golden sap. Mr. DNA leaps on to the sap.

MR. DNA (cont'd)
Sometimes, after biting a dinosaur, the mosquito would land on the branch of a tree, and get stuck in the sap!

The engorged mosquito lands in the tree sap, and gets stuck. So is Mr. DNA. He tugs at his legs, but they stay stuck.

MR. DNA (cont'd)
WHOA!

Now more tree sap flows over them, covering Mr. DNA and the mosquito completely. Mr. DNA SHOUTS from inside the tree sap.

MR. DNA (cont'd)
After a long time, the tree sap would get hard and become fossilized, just like a dinosaur bone, preserving the mosquito inside!

23 A SCIENCE LABORATORY 23

buzzes with activity. Everywhere, there are piles of amber, tagged and labeled with SCIENTISTS in white coats examining it under microscopes.

One SCIENTIST moves a complicated drill apparatus next to the chunk of amber with the fossilized mosquito inside and BORES into the side of it. MR. DNA escapes through the drill hole as the Scientist moves the amber onto the microscope and peers through the eyepiece.

MR. DNA (O.S.)
This fossilized tree sap -- which we call amber -- waited for millions of years, with the mosquito inside -- until Jurassic Park's scientists came along!

24 *THROUGH THE MICROSCOPE,* 24

we see the greatly enlarged image of a mosquito through the lens.

MR. DNA (O.S.)
Using sophisticated techniques, they extract the preserved blood from the mosquito, and --

A long needle is inserted through the amber, into the thorax of the mosquito, and makes an extraction.

MR. DNA (cont'd)
-- Bingo! Dino DNA!

25 ON THE SCREEN, 25

Mr. DNA jumps down in front of DNA data as it races by at headache speed. He holds his head, dizzied by it.

MR. DNA (cont'd)
A full DNA strand contains three billion genetic codes! If we looked at screens like these once a second for eight hours a day, it'd take two years to look at the entire DNA strand! It's that long! And since it's so old, it's full of holes! That's where our geneticists take over!

25A INT GENETICS LAB DAY 25A

SCIENTISTS toil in a lab with two huge white towers at either side.

MR. DNA (o.s.)
Thinking Machine supercomputers and gene sequencers break down the strand in minutes --

One SCIENTIST, in the back, has his arms encased in two long rubber tubes. He's strapped into a bizarre apparatus, staring into a complex headpiece and moving his arms gently, like Tai Chi movements.

MR. DNA (cont'd)
-- and Virtual Reality displays show our geneticists the gaps in the DNA sequence! Since most animal DNA is ninety percent identical, we use the complete DNA of a frog --

25B ON THE V.R. DISPLAY 25B

we see an actual DNA strand, except it has a big hole in the center, where vital information is missing. MR. DNA bounds into frame, carrying a bunch of letters in one hand.

He puts it in the gap and turns his back against it, GRUNTING as he shoves it into place.

MR. DNA
(straining)
-- to fill in the -- holes and --
complete -- the --
(finally getting it)
-- code! Whew!

He brushes his hands off, satisfied.

MR. DNA (cont'd)
Now we can make a baby dinosaur!

26 IN THE AUDIENCE 26

The scientists look at each other, not so sure.

HAMMOND
All this has some dramatic music -- da dum da dum da dum dum -- a march or something, it's not written yet, and the tour moves on --

He throws a switch and safety bars appear out of nowhere and drop over their seats, CLICKING into place.

HAMMOND
For your own safety!

The row of seats moves out of the auditorium.

27 INT HALLWAY DAY 27

The row of seats moves slowly past a row of double-paned glass windows beneath a large sign that reads "GENETICS/ FERTILIZATION/HATCHERY." Inside, TECHNICIANS work at microscopes.

In the back is a section entirely lit by blue ultraviolet light.

Mr. DNA's VOICE continues over a speaker in each seat.

MR. DNA (O.S.)
Our fertilization department is where the dinosaur DNA takes the place of the DNA in unfertilized emu or ostrich eggs -- and then it's on to the nursery, where we welcome the dinosaurs back into the world!

GENNARO has a wondrous grin plastered on his face, just loving everything now.

GENNARO
This is overwhelming, John. Are these characters (people) anamatronic?

HAMMOND
No, we don't have any anamatronics here. These are the real miracle workers of Jurassic Park.

GRANT, ELLIE, and MALCOLM are frustrated, leaning forward, straining against the safety bars for a better look. But the cars keep going.

GRANT
Wait a minute! How do you interrupt the cellular mitosis?!

ELLIE
Can't we see the unfertilized host eggs?!

But the cars are already moving on to another set of windows, which give a glimpse into what looks like a control room.

HAMMOND
Shortly, shortly....

MR. DNA (o.s.)
Our control room contains some of the most sophisticated automation ever attempted in --

Grant strains to look back into the labs, but the cars move past again, no intention of slowing down.

GRANT
Can't you <u>stop</u> these things?!

HAMMOND
Sorry! It's kind of a ride!

GRANT
(to Malcolm)
Let's get outta here!

The two of them team up on the safety bars. Grant shoves his all the way back with one foot and Malcolm does the same. They stand up and head for the door of the hatchery.

GENNARO
Hey! You can't do that!

Too late. Ellie slips out from under her safety bar too and stomps right across Gennaro's seat.

GENNARO (cont'd)
Can they do that?

They reach the door to the hatchery. Grant tries to shove it open, but just THUDS into it. He rattles the handle, but the door won't budge, as it's on a security key-card system. HAMMOND steps up and takes his glasses off.

HAMMOND
Relax, Donald, relax. They're scientists. They ought to be curious.
(he steps up to the code box)
It's a retinal scanner.

He pushes various code numbers. The door opens. He steps aside, and the group eagerly goes up the stairs.

28 INT. HALLYWAY/STAIRS - DAY 28

GRANT runs up the stairs. MALCOLM and ELLIE eagerly try to get a look at the lab. HAMMOND and GENNARO come up and join Grant at the door.

GENNARO
John, we -- what I'm just saying....

HAMMOND
Relax, Donald, relax. They're scientists. They ought to be curious.

Hammond reaches the door. Grant tries to pry it open.

HAMMOND (cont'd)
Dr. Grant, just a minute, just a minute.
(or)
Dr. Grant, just one moment, dear boy.
(he punches in the code; the door opens)
Remember what Samuel Johnson said.
(they step into the cubicle)
"Curiousity is one of the permanent and certain characteristics of a vigorous intellect!"
(the second door opens)
Right! Come along.

INT HATCHERY/NURSERY DAY

The hatchery is a vast, open room, bathed in infrared light. Long tables run the length of the place, all covered with eggs, their pale outlines obscured by the hissing low mist that's all through the room.

HAMMOND
Come on in.

HAMMOND takes off his hat and hands it to one of the technicians.

HENRY WU, late twenties, Asian-American, wearing a white lab coat works at a nearby table, making notes.

HAMMOND (cont'd)
Good day, Henry.

WU
Oh, good day, Sir.

GRANT goes to a round, open with various eggs under a strong light.

One of the eggs makes strong movements - a robotic arm steadies the shell.

GRANT
My God! Look!

Hammond, Ellie and Malcolm join him, as does Henry Wu.

WU
Ah, perfect timing! I'd hoped they'd hatch before I had to go to the boat.

HAMMOND
Henry, why didn't you tell me? You know I insist on being here when they're born.

Hammond puts on a pair of plastic gloves.

The egg begins to crack. The robotic arm moves away...a BABY DINOSAUR tries to get out, just its head sticking out of the shell.

Hammond reaches down and carefully breaks away egg fragments, helping the baby dinosaur out of its shell.

HAMMOND
Come on, then, out you come.

HAMMOND (cont'd)
They imprint on the first living creature they come in contact with. That helps them to trust me. I've been present for the birth of every animal on this island. Just look at that.

MALCOLM
Surely not the ones that have bred in the wild?

WU
Actually, they can't breed in the wild. Population control is one of our security precautions here. There is no unauthorized breeding in Jurassic Park.

Grant and Ellie exchange a look. She manages not to smile.

MALCOLM
How do you know they can't breed?

WU
Because all the animals in Jurassic Park are females. (I've) We engineered them that way.

Hammond keeps his attention trained on the new dinosaur.

HAMMOND
There you are. Out you come.

ELLIE
Oh my God.

HAMMOND
Could I have a tissue please?

WU
Right away (certainly). Coming right up.

The animal now free, Hammond sets it down carefully next to its shell. Grant picks it up and holds it in the palm of his hand, under the incubator's heat light.

GRANT
Blood temperature feels like high eighties.

HAMMOND
Wu?

WU
Ninety-one.

Grant picks up the large, broken half-shell, but the robotic arm snatches it back out of his hand, and puts it down.

GRANT
Homeothermic? It holds that temperature?
(Wu nods)
Incredible.

Malcolm is looking at Hammond, skeptical.

MALCOLM
But again, how do you know they're all female? Does someone go into the park and, uh -- lift the dinosaurs' skirts?

WU
We control their chromosomes. It's not that difficult. All vertebrate embryos are inherently female anyway. It takes an extra hormone at the right developmental stage to create a male, and we simply deny them that.

HAMMOND
Your silence intrigues me.

MALCOLM
John, the kind of control you're attempting is not possible. If there's one thing the history of evolution has taught us, it's that life will not be contained. Life breaks free. It expands to new territories. It crashes through barriers. Painfully, maybe even dangerously, but and...well, there it is.

Ellie listens to him, impressed.

HAMMOND
Watch her head - support her head.

Grant, ignoring the others, picks up the baby dinosaur and holds it on the palm of his hand, under the incubator's heat light. He spreads the tiny animal out on the back of his hand and delicately runs his finger over its tail, counting the vertebrae. A look of puzzled recognition crosses his face.

WU
You're implying that a group composed entirely of female animals will breed?

MALCOLM
I'm simply saying that life -- finds a way.

ELLIE
"You can't control anything." I agree with that. I like that.

She walks over to Malcolm, he smiles at her, too warmly.

ELLIE (cont'd)
You can talk. I don't know how to say it. You're just articulate. You say everything that I think, that I feel. It's exciting.
(or)
I find it so exciting. It's exciting that you can't control life, that you know--
(or)
You know that, I find it terrifying. Life will always find a way.

MALCOLM
That's right. Will break through.

ELLIE
I get ah--

MALCOLM
I know, it's very exciting.

ELLIE
And scary.

MALCOLM
And scary.

ELLIE
When people try to control things that it's out of their power..

MALCOLM
It's anti-nature.

ELLIE
Anti-nature.

Grant doesn't notice, as he's still obsessed with the infant dinosaur, measuring and weighing it on a nearby lab bench. He stops, a strange look on his face. He knows what this animal is -- but it can't be.

GRANT
(dreading the answer)
What species is this?

WU
Uh -- it's Velociraptor.

Grant and Ellie turn slowly and look at each other, then look at Hammond, astonished.

GRANT
You bred raptors?

CUT TO:

29 EXT RAPTOR PEN DAY 29

GRANT charges across the compound, a fire in his eyes, ahead of ELLIE, MALCOLM, and GENNARO. HAMMOND struggles to keep up.

HAMMOND
Dr. Grant, Dr. Grant? Uh -- we planned to show you the raptors later, after lunch.

But Grant has stopped abruptly next to the velociraptor pen, which we recognize as the heavily fortified cage we saw earlier, with the San Quentin tower at one end.

Grant stands right up against the fence, eyes wide, dying for a glimpse.

HAMMOND catches up, slightly out of breath.

HAMMOND (cont'd)
Dr. Grant - as I saying, we've laid out lunch for you before you head out into the park. Alejandro, our gourmet chef --

GRANT
What are they doing?

As they watch, a giant crane lowers something large down into the middle of the jungle foliage inside the pen. Something very large.

It's a steer. The poor thing looks disconcerted as hell, helpless in its harness, flailing its legs in the air.

HAMMOND
Feeding them.
(moving along)
Alejandro is preparing a delightful meal for us. A Chilean sea bass, I believe. Shall we?

Grant goes up to the viewing deck. The others follow, staring as the steer disappears into the shroud of foliage. The line from the crane hangs slack for a moment.

The jungle seems to grow very quiet. They all stare at the motionless crane line. It jerks suddenely, like a fishing pole finally getting a nibble. There'a a pause --

-- and then a frenzy. The line jerks every which way, the jungle plants sway and SNAP from some frantic activity within, there is a cacophony of GROWLING, of SNAPPING, of wet CRUNCHES that mean the steer is literally being torn to pieces and it almost makes it worse that we can't see anything of what's going on --

-- and then it's quiet again. The line jerks a few more times, then stops. Slowly the SOUNDS of the jungle start up again.

HAMMOND
Fascinating animals, fascinating.

ELLIE
Oh my God.

HAMMOND
Given time, they'll outdraw the T-rex. Guarantee it.

GRANT
I want to see them. Can we get closer?!

Ellie puts a hand on his arm, like calming an overexcited child child.

ELLIE
Alan, these aren't bones anymore.

HAMMOND
We're -- still perfecting a viewing system. The raptors seem to be a bit resistant to integration into a park setting.

A VOICE comes from behind them.

VOICE (O.S.)
They should all be destroyed.

They turn and look at the man who spoke. ROBERT MULDOON, the grim-faced man who was present at the accident in the beginning, is fortyish, British.

He joins them and takes his hat off. When Muldoon talks, you listen.

HAMMOND
Robert. Robert Muldoon, my game warden from Kenya. Bit of an alarmist, I'm afraid. But he's dealt with the raptors more than anyone.

GRANT
(introducing himself)
Alan Grant. Tell me, what kind of metabolism do they have? What's their growth rate?
(or)
rate of growth?

MULDOON
They're lethal at eight months. And I do mean lethal. I've hunted most things that can hunt you, but the way <u>these</u> things move --

GRANT
Fast for a biped?

MULDOON
Cheetah speed. Fifty, sixty miles per hour if they ever got out in the open. And they're astonishing jumpers.

HAMMOND
Yes, yes, yes, which is why we take extreme precautions. The viewing area below us will have eight-inch tempered glass set in reinforced steel frames to --

GRANT
Do they show intelligence? With a brain cavity like theirs we assumed --

MULDOON
They show extreme intelligence, even problem solving. Especially the big one. We bred eight originally, but when she came in, she took over the pride and killed all but two of the others. That one -- when she looks at you, you can see she's thinking (or) working things out. She's the reason we have to feed 'em like this. She had them all attacking the fences when the feeders came.

ELLIE
The fences are electrified, right?

MULDOON
That's right. But they never attacked the same place twice. They were testing the fences for weaknesses. Systematically. They remembered.

Behind them, the crane WHIRRS back to life, raising its cable back up out of the raptor pen. The guests turn and stare as the end portion of the cable becomes visible. The steer has been dragged completely away, leaving only the tattered, bloody harness.

Hammond claps his hands together excitedly.

HAMMOND
Who's hungry? After you, my dear.

CUT TO:

30 INT VISITOR CENTER PRESENTATION ROOM DAY 30

HAMMOND, GRANT, ELLIE, MALCOLM and GENNARO eat lunch at a long table in the visitor's center restaurant.

There is a large buffet table and two WAITERS to serve them.

The room is darkened and Hammond is showing slides on various screens all around them. Hammond's own recorded voice describes current and future features of the park while the slides flash artists' renderings all around them. (For a complete text of the recorded presentation, see appendix A.)

The real Hammond turns and speaks over the narration.

HAMMOND
None of these attractions have been finished yet. The park will open with the basic tour you're about to take, and then other rides will come on line after six or twelve months. Absolutely spectacular designs. Spared no expense.

More slides CLICK past, a series of graphs dealing with profits, attendance and other fiscal projections. Donald Gennaro, who has become increasingly friendly with Hammond, even giddy, grins from ear to ear.

GENNARO
And we can charge anything we want! Two thousand a day, ten thousand a day -- people will <u>pay</u> it! And then there's the <u>merchandising</u> --

HAMMOND
Donald, this park was not built to cater only to the super rich. Everyone in the world's got a right to enjoy these animals.

GENNARO
Sure, they will, they will.
(laughing)
We'll have a -- coupon day or something.

Grant looks down, at the plate he's eating from. It's in the shape of the island itself. He looks at his drinking cup. It's got a T-rex on it, and a splashy Jurassic Park logo.

There are a stack of folded amusement park-style maps on the table in front of Grant. He picks one up. Boldly, across the top it says "Fly United to Jurassic Park!"

HAMMOND
(on tape)
-- from combined revenue streams for all three parks should reach eight to nine billion dollars a year --

HAMMOND
(to Gennaro)
That's conservative, of course. There's no reason to speculate wildly.

GENNARO
I've never been a rich man. I hear it's nice. Is it nice?

Ian Malcolm, who has been watching the screens with outright contempt, SNORTS, as if he's finally had enough.

MALCOLM
The lack of humility before nature that has been displayed here staggers me.

They all turn and look at him.

GENNARO
Thank you, Dr. Malcolm, but I think things are a little different than you and I had feared.

MALCOLM
Yes, I know. They're a lot worse.

GENNARO
Now, wait a second, we haven't even seen the park yet. Let's just hold our concerns until --
(or - alt. version, longer)
Wait - we were invited to this island to evaluate the safety conditions of the park, physical containment.
(MORE)

GENNARO (cont'd)
The theories that all simple systems have complex behavior, that animals in a zoo environment will eventually begin to behave in an unpredictable fashion have nothing to do with that evaluation. This is not some existential furlow, this is an on-site inspection. You are a doctor. Do your job. You are invalidating your own assesment. I'm sorry, John --

HAMMOND
Alright Donald, alright, but just let him talk. I want to hear all viewpoints. I truly do.
(or)
I truly am.

MALCOLM
Don't you see the danger, John, inherent in what you're doing here? Genetic power is the most awesome force ever seen on the planet. But you wield it like a kid that's found his dad's gun.

MALCOLM
If I may.... Excuse me, excuse me - I'll tell you.

GENNARO
It is hardly appropriate to start hurling generalizations before--

MALCOLM (cont'd)
The problem with the scientific power you've used is it didn't require any discipline to attain it. You read what others had done and you took the next step. You didn't earn the knowledge yourselves, so you don't take responsibility for it. You stood on the shoulders of geniuses to accomplish something as fast as you could, and before you even knew what you had, you patented it, packaged it, slapped it on a plastic lunchbox, and now you want to sell it.

HAMMOND
You don't give us our due credit. Our scientists have done things no one could ever do before.

MALCOLM
Your scientists were so preoccupied with whether or not they could that they didn't stop to think if they should. Science can create pesticides, but it can't tell us not to use them. Science can make a nuclear reactor, but it can't tell us not to build it!

HAMMOND
But this is nature! Why not give an extinct species a second chance?! I mean, Condors...Condors are on the verge of extinction -- if I'd created a flock of them on the island, you wouldn't be saying any of this!
(or)
have anything to say at all!

MALCOLM
Hold on -- this is no species that was obliterated by deforestation or the building of a dam. Dinosaurs had their shot. Nature selected them for extinction.

HAMMOND
I don't understand this Luddite attitude, especially from a scientist. How could we stand in the light of discovery and not act?

MALCOLM
There's nothing that great about discovery.
(or)
What's so great about discovery? It's a violent, penetrative act that scars what it explores. What you call discovery I call the rape of the natural world!

GENNARO
Please -- let's hear something from the others. Dr. Grant? I am sorry -- Dr. Sattler?

ELLIE
The question is -- how much <u>can</u> you know about an extinct ecosystem, and therefore, how could you assume you can control it? You have plants right here in this building, for example, that are poisonous. You picked them because they look pretty, but these are aggressive living things that have no idea what century they're living in and will defend themselves. Violently, if necessary.

Exasperated, Hammond turns to Grant, who looks shell-shocked.

HAMMOND
Dr. Grant, if there's one person who can appreciate all of this --
(or)
What am I trying to do?

But Grant speaks quietly, really thrown by all of this.

GRANT
I feel -- elated and -- frightened and --
(starts over)
The world has just changed so radically. We're all running to catch up. I don't want to jump to any conclusions, but look --

He leans forward, a look of true concern on his face.

GRANT (cont'd)
Dinosaurs and man -- two species separated by 65 million years of evolution -- have just been suddenly thrown back into the mix together. How can we have the faintest idea of what to expect?

HAMMOND
I don't believe it. I expected you to come down here and defend me from these characters and the only one I've got on my side is the bloodsucking lawyer!?

GENNARO
Thank you.

One of the WAITERS whispers to Hammond.

HAMMOND
Ah -- they're here.

GRANT
Who?

A31 INT VISITOR'S CENTER LOBBBY DAY A31

HAMMOND, GRANT, ELLIE, MALCOLM, and GENNARO walk out of the restaurant and into the lobby of the visitor's center. They head down the stairs, and pass the skeletons of the dinosaurs again.

HAMMOND
You four are going to have a little company out in the park. Spend a little time with our target audience. Maybe they'll help you get in the spirit of the place.

GRANT
What does he mean by "target audience"?

Hammond turns toward the door of the center and throws his arms out expansively.

HAMMOND
(bellowing)
KIDS!!

Two kids standing in the doorway to the center break into broad smiles. TIM, the boy, is about nine years old; ALEXIS, his sister, looks around twelve.

TIM & LEX
Grandpa!

They race across the lobby and into Hammond's arms, knocking him over on the steps.

LEX
We miss you.

TIM
Thanks for the presents.

LEX
We love presents.

HAMMOND
You must be careful with me. Did you like the helicopter?

TIM
It was great! It drops, we were dropping!

Grant looks on.

CUT TO:

31 EXT VISITOR'S CENTER DAY 31

Two modified Ford Explorers leap up out of an underground garage beneath the visitor's center. They move quietly, with a faint electronic HUM, and straddle a partially buried metal rail in the middle of the road. They pull to a stop where the group is gathered.

Ellie is off to the side with ALEXIS, introducing herself warmly.

HAMMOND is with MALCOLM and GRANT, GENNARO.

HAMMOND
Have a heart, gentlemen. Their parents are getting a divorce and they need the diversion.

GENNARO
Hey! Where are the brakes?

HAMMOND
Brakes? No. No brakes. They're electric cars, guided by this track in the roadway, and totally non-polluting, top of the line!

LEX
It's interactive CD-ROM. Look, see--you just touch the right part of the screen and it talks about whatever you want.

HAMMOND
Spared no expense. Have fun. I'll be watching you from control (or) back in control.
(to Ellie)
Come along, my dear. You'll ride in the second car, I can promise you you'll have a real wonderful time.

ELLIE
Oh thank you so much. So you'll see you later then.

Hammond turns and heads back toward the Visitor's Center.

MALCOLM
(too eagerly; to Grant)
I'll ride with Dr. Sattler.
(or)
I'm going to ride with Dr. Sattler.

He turns and walks over to Ellie. Grant frowns, not liking this one bit. He moves to follow, but TIM cuts him off, and stares up at him, wide-eyed.

TIM
I read your book.

GRANT
Oh, yeah -- great.

Grant heads for the rear car. Tim follows.

TIM
You really think dinosaurs turned into birds? And that's where all the dinosaurs went?

Grant opens the door of the rear car and climbs in. Tim follows.

GRANT
Well, uh, a few species -- may have evolved, uh -- along those lines -- yeah.

A mechanical voice intones from inside:

VOICE
"Two to four passengers to a car, please. Children under ten must be accompanied by an adult."

Tim is right behind Grant, so Grant keeps moving, across the back seat of the car and out the other door. But Tim follows.

TIM
'Cause they sure don't look like birds to me. I heard a meteor hit the Earth and made like this one hundred mile crater someplace down in Mexico--

GRANT
Listen, ahh--

TIM
Tim.

GRANT
Tim. Which car were you planning on --

TIM
Whichever one you are.

Grant goes to the front car again, opens the rear door, and holds it for Tim, who climbs in the back seat, rattling on and on.

TIM
Then I heard about this thing in Omni? About the meteor making all this heat that made a bunch of diamond dust? And that changed the weather and they died because of the weather? Then my teacher told me about this other book by a guy named Bakker? And he said dinosaurs died of a bunch of diseases.

SLAM! Grant closes the car door on Tim. He turns and heads for the rear vehicle --

-- and bumps right into Lex.

LEX
(points at Ellie)
She said I should ride with you because it would be good for you.

Grant looks over at Ellie, annoyed.

GRANT
She's a deeply neurotic woman.

CUT TO:

32 INT CONTROL ROOM DAY 32

The Jurassic Park control room looks like mission control for a space launch, with several computer terminals and dozens of video screens that display images of various dinosaurs, taken from all over the park.

There's a large glass map of the island at the front of the room that is lit up like a Christmas tree with various colored lights, each one with a number and identification code next to it.

But the place is unfinished, with unattached cables, construction materials, and ladders scattered about.

The mood among the half dozen TECHNICIANS present is chaotic as they rush around with last-minute adjustments.

MULDOON whisks in through the double doors. HAMMOND is right behind him. They go straight to the main console, where RAY ARNOLD fortyish, a chronic worrier and chain-smoker, is seated.

MULDOON
National Weather Service is tracking a tropical storm about seventy-five miles west of us.

Hammond sighs and looks over Arnold's shoudler.

HAMMOND
Why didn't I build in Orlando?

MULDOON
I'll keep an eye on it. Maybe it'll swing south like the last one.

HAMMOND
(a deep breath)
Ray, start the tour program.

He punches a button on the console.

ARNOLD (cont'd)
(not exactly comforting)
Hold onto your butts.

CUT TO:

33 EXT VISITOR'S CENTER DAY 33

With a loud CHUNK, the Explorers start forward along the electrical pathway.

GENNARO, TIM, and LEX are in the front vehicle; GRANT, ELLIE and MALCOLM in the rear.

33A EXT MAIN GATES DAY 33A

They pass through two enormous, primitive gates, torches blazing on either side.

The gates swallow the cars, ushering them into the dark, verdant jungle world beyond. Into Jurassic Park.

34 INT JURASSIC PARK DAY 34

IN THE REAR CAR,

the Explorer's speakers BLARE with a fanfare of trumpets, and the interior video screens flash "Welcome to Jurassic Park." A familiar VOICE comes over the speakers:

VOICE (O.S.)
Welcome to Jurassic Park. You are now entering the lost world of the prehistoric past, a world--

VOICE (cont'd)
creatures long gone from the face of the earth, which you are privileged to see for the first time.

INT CONTROL ROOM DAY

HAMMOND watches the monitor. His grandchildren are enjoying themselves.

HAMMOND
By the way, that's James Earl Jones. (or) Richard Kiley. We spared no expense!

IN THE PARK,

the fences and retaining walls are covered with greenery and growth, to heighten the illusion of moving through a jungle.

IN THE FRONT CAR

GENNARO
The accident took place in a restricted area. It would not have been available to the public access. So how can the safety of the public be called into question?

The cars come to the top of low rise, where a break in the foliage gives them a view down a sloping field that is broken by a river. The tour voice continues.

VOICE (O.S.)
To the right, you will see a herd of the first dinosaurs on our tour, called Dilophosaurus.

IN THE FRONT CAR,

Tim and Lex practically SLAM up against the windows, to get a look.

GENNARO
(keeps talking)
The safety. That's the problem I had to answer.

LEX
Shhh.

TIM
I can't see.

GENNARO
What are we looking for?

TIM
Dilophosaurs.

IN THE REAR CAR,

Grant looks at his map. Ellie, hearing the voice, reacts.

ELLIE
Oh, shit.

GRANT
Dilophosaurs.

Grant, Malcolm and Ellie press against the windows.

DOWN NEAR THE RIVER BANK,

there are a lot of beautiful plants, but no sign of a herd of anything. The tour voice continues anyway.

VOICE (O.S.)
One of the earliest carnivores, we now know Dilophosaurus is actually poisonous, spitting its venom at its prey, causing blindness and eventually paralysis, allowing the carnivore to eat at its leisure. This makes Dilophosaurus a beautiful, but deadly addition to Jurassic Park.

Corny SCARY MUSIC plays over the speakers.

IN THE FRONT CAR,

TIM
There's nothing there!

IN THE REAR CAR,

ELLIE
Alan, where?

Grant and the others sit back, disappointed.

GRANT
Damn.

ON THE ROAD,

the cars move on. As they roll past, we notice the headlights are on, even in the daytime.

CUT TO:

35 INT CONTROL ROOM DAY 35

RAY ARNOLD watches his computer screen and the video monitors at the same time, keeping an eye on the cars as they move through the park. HAMMOND hovers over his shoulder.

ARNOLD
Vehicle headlights are on and don't respond. Those shouldn't be running off the car batteries.

He sighs and reaches for a clipboard hanging next to his chair, to jot this down.

ARNOLD (cont'd)
Item one fifty-one on today's glitch list. We've got all the problems of a major theme park and a major zoo, and the computer's not even on its feet yet.

Hammond shakes his head and turns to the TECHNICIAN to his right, who still has his back to them, watching a Costa Rican game show on one of his monitors and drinking a Jolt cola.

HAMMOND
Dennis, our lives are in your hands and you have butterfingers.

The Technician turns around in his chair and extends his arms in a Christlike pose. As we get a good look at him, we get the sinking feeling that we've seen him somewhere before. And we have. DENNIS NEDRY is the man who accepted a suitcase full of cash in San Jose.

NEDRY
I am totally unappreciated in my time. We can run the whole park from this room, with minimal staff, for up to three days. You think that kind of automation is easy? Or cheap? You know anybody who can network eight Connection Machines and de-bug two million lines of code for what I bid this job? 'Cause I'd sure as hell like to see them try.

HAMMOND
I'm sorry about your financial problems. I really am. But they are your problems.

NEDRY
You're right, John. You're absolutely right. Everything's my problem.

HAMMOND
I will not get drawn into another financial conversation with you, Dennis. I really will not.

NEDRY
I don't think there's been any debate. There's no debate...my mistakes...

HAMMOND
I don't blame people for their mistakes, but I do ask that they pay for them.

NEDRY
Thanks, Dad.

ARNOLD
Dennis -- the headlights.

NEDRY
I'll de-bug the tour program when they get back. Okay? Okay? It'll eat a lot of compute cycles; parts of the system may go down for a while -- Don't blame me. If I am playing... losing memory....

MULDOON, who has been hovering near the video monitors as always, turns toward them, annoyed.

MULDOON
Quiet, all of you. They're coming to the tyrannosaur paddock.

CUT TO:

36 EXT . TYRANNOSAUR PADDOCK DAY 36

The two Explorers drive along a high ridge and stop at the edge of a large, open plain that is separated from the road by a fifteen-foot fence, clearly marked with "DANGER!" signs and ominous-looking electrical posts.

TIM, LEX, and GENNARO are pressed forward against the windows, eyes wide, waiting for you-know-who.

IN THE REAR CAR,

The voice on the radio drones on, but GRANT, ELLIE and MALCOLM aren't even listening any more, dying of anticipation.

VOICE (O.S.)
The mighty tyrannosaurs arose late in dinosaur history. Dinosaurs ruled the earth for a hundred and fifty million years, but it wasn't until the last --

GRANT
Will you turn that thing off?

Ellie flips a switch and they wait in silence -- except for Malcolm, who looks at the ceiling, thinking aloud.

MALCOLM
God creates dinosaurs. God destroys dinosaurs. God creates man. Man destroys God. Man creates dinosaurs.

ELLIE
(finishing it for him)
Dinosaurs eat man. Woman inherits the Earth.

ARNOLD (O.S.)
Hold on, we'll try to tempt the rex.

IN THE PADDOCK,

there is a low HUMMING sound. Out in the middle of the field, a small cage rises up into view, lifted on hydraulics from underground.

The cage bars slide down, leaving the cage's occupant standing alone in the middle of the field.

It's a goat, one leg chained to a stake. It looks around, confused, and BLEATS plaintively.

IN THE FRONT CAR,

LEX and TIM look at the goat with widely different reactions.

LEX
What's going to happen to the goat? He's going to eat the goat?!

TIM
(in heaven)
Excellent.

GENNARO
(to Lex)
What's the matter, kid, you never had lamb chops?

LEX
I <u>happen</u> to be a vegetarian.

IN THE REAR CAR,

GRANT
(shakes his head)
T-rex doesn't want to be fed, he wants to hunt. You can't just suppress sixty-five million years of gut instinct.

IN THE PADDOCK,

the goat waits. And waits. From the Explorers, six faces watch it expectantly. The goat tugs on its chain. It walks back and forth, nervous. It BLEATS.

IN THE REAR CAR,

Grant watches, his eyes glued, his breathing becoming a little more rapid.

IN THE FRONT CAR,

Tim and Lex can't tear their eyes away.

IN THE PADDOCK,

finally, the goat --

-- lays down.

IN THE REAR CAR,

everyone sits back, disappointed again, as the cars pull forward to continue the tour. Malcolm picks up the microphone.

MALCOLM
Now, eventually you do plan to have dinosaurs on your dinosaur tour, right?

37 INT CONTROL ROOM DAY 37

HAMMOND just shakes his head as Malcolm's voice comes through.

HAMMOND
I really hate that man.

38 EXT PARK DAY 38

GRANT gets back into the seat, leaving MALCOLM behind ELLIE. He longingly looks out of the opposite windows, while Malcolm rattles on to Ellie.

MALCOLM
You see? The tyrannosaur doesn't obey set patterns or park schedules. It's the essence of Chaos.

ELLIE
I'm still not clear on Chaos.

MALCOLM
It simply deals with unpredictability in complex systems. It's only principle is the Butterfly Effect. A butterfly can flap its wings in Peking and in Central Park you get rain instead of sunshine.

Ellie gestures with her hand to show this information has gone right over her head.

MALCOLM
I made a fly by, I go too fast.

Looking out the opposite window, Grant sees some movement at the far end of a field. He sits bolt upright, trying to get a better look.

Malcolm, looking for another example--

MALCOLM (cont'd)
(points to the glass of water)
Here. Give me your glass of water.

He dips his hand into the glass of water. He takes Ellie's hand in his own.

MALCOLM (cont'd)
Make like a hierglyphics. Now watch the way the drop of water falls on your hand.

He flicks his fingers and a drop falls on the back of Ellie's hand.

MALCOLM (cont'd)
Ready? Freeze your hand. Now I'm going to do the same thing from the exact same place. Which way is the drop going to roll off?
(or)
Which way will the drop roll?
(MORE)

MALCOLM (cont'd) (cont'd)
Over which finger? Or down your thumb? Or to the other side?

ELLIE
Uh -- thumb!
(or)
The same way.

MALCOLM
It changed. Why?
(or)
Okay, back over your wrist.
(then)
Because and here is the principle of tiny variations -- the orientation of the hairs--

ELLIE
Alan, listen to this.

MALCOLM
--on your hand, the amount of blood distending in your vessels, imperfections in the skin--

ELLIE
Oh, imperfections?

MALCOLM
Microscopic -- never repeat, and vastly affect the outcome. That's what?

ELLIE
Unpredictability....

MALCOLM
And even if we haven't seen it yet, I'm quite sure it's going on in this park right now.

There's definitely something out in that field, and Grant has to see it.

He jerks on the door handle and opens his door a few inches. He looks outside toward freedom, then looks around to see if anybody's watching him.

Malcolm lowers his voice, becoming more seductive now.

MALCOLM (cont'd)
Life's a lot like that, isn't it? You meet someone by chance you'll never meet again, and the course of your whole future changes. It's dynamic -- it's exciting -- I think.

Grant throws the door open and bolts out of the moving car.

MALCOLM (cont'd)
There, there see?! I'm right again!

ELLIE
Alan?

MALCOLM (cont'd)
No one could have predicted Dr. Grant would suddenly jump out of a moving vehicle!

ELLIE
Alan?

She jumps out too and follows him into the field.

MALCOLM
There's another example!

IN THE FRONT CAR,

TIM
Hey! I want to go with them!

IN THE REAR CAR,

MALCOLM
See? Here I am now, by myself, talking to myself -- that's Chaos Theory! What the hell am I doing here? I'm the only one who knows what's going on, etc, etc....

39 INT CONTROL ROOM DAY 39

HAMMOND, MULDOON, and ARNOLD stare at a video monitor incredulously as everyone now pours out of the cars and follows Grant down the hill.

The cars roll on slowly, empty, their doors hanging open.

ARNOLD
Uh -- Mr. Hammond --

HAMMOND
Stop the program! Stop the program!

MULDOON
There you are! How many times did I tell you we needed locking mechanisms on the vehicle doors!

ACROSS THE ROOM,

DENNIS NEDRY sneaks a peek at a video monitor. It shows an image of a steel door, plainly marked -- "EMBRYONIC COLD STORAGE. RESTRICTED!"

He looks to another monitor, which is labeled "EAST DOCK." The monitor shows a supply ship, moored at the dock. Its cargo is being unloaded and a large group of WORKERS is filing aboard.

Nedry has something in the counter, where no one can see it. It's a can of shaving cream.

CUT TO:

40 EXT PARK DAY 40

GRANT, ELLIE, GENNARO, and the KIDS are out in the open field, heading toward a small stand of trees. For the first time, we notice the sky is starting to darken rather early in the day. Tim dogs Grant's footsteps, so excited he can hardly keep his feet on the ground.

TIM
So like I was saying, there's this other book by a guy named Bakker? And he said dinosaurs died of a bunch of diseases? He definitely didn't say they turned into <u>birds</u>.

Gennaro is scared as hell, following the others, but his head darting left and right.

ELLIE
Alan? Where are we going? You see something?

GENNARO
Uh -- anybody else think we shouldn't be out here?

TIM
And his book was a <u>lot</u> fatter than yours.

GRANT
Really!

ELLIE
Yours was fully illustrated, honey.

GENNARO
Anybody at all. Feel free to speak up.

Lex stumbles and Grant takes her hand, to stop her from falling. She looks up at him and smiles.

Grant smiles back and tries to recover his hand, but Lex holds tight. He's massively uncomfortable. Ellie notices.

Suddenly, they all stop in their tracks. A huge smile spreads across the faces of both Tim and Grant. Grant walks forward. Tim follows.

ELLIE
Timmy, Timmy.

LEX
Come back here, blankethead.

Fearless, Tim walks forward behind Grant.

HARDING (O.S.)
Hi everybody. Don't be scared.

GERRY HARDING, fiftyish, stands next to the beast.

HARDING (cont'd)
It's okay. You can approach -- it's absolutely safe. Muldoon tranquilized her for me. She's sick.

Tim reaches the clearing and sees:

A triceratops, a big one, lying on its side, blocking the light at the end of the path. It has an enormous curved shell that flanks its head, two big horns over its eyes, and a third on the end of its nose. It doesn't move, just breathes, loud and raspy, blowing up little clouds of dust with every exhilation.

Grant stands next to Harding, almost in a daze.

GRANT
Beautiful. Is it okay? Can I touch it?

HARDING
Sure.

Grant walks next to the animal and strokes its head. Ellie moves forward to the animal.

GRANT
Oh, Ellie. It's so beautiful. It's the most beautiful thinkg I ever saw.

ELLIE
It's my favorite.

They both kneel, checking the animal.

He furrows his brow, noticing something, all professional curiosity now. The animal's tongue, dark purple, droops limply from its mouth.

GRANT (cont'd)
Ellie, take a look at this.

ELLIE
Yeah, baby girl, it's okay.

She scratches the tongue with her fingernail. A clear liquid leaks from the broken blisters.

ELLIE
Microvesicles. That's interesting.

Grant, fascinated, wanders all teh way around to the back of the animal. Harding joins Ellie and hands her his penlight.

ELLIE (cont'd)
What are her symptoms?

HARDING
Imbalance, disorientation, labored breathing. Seems to happen about every six weeks or so.

ELLIE
Six weeks?

She takes the penlight from the veterinarian and shines it in the animal's eyes.

ELLIE (cont'd)
Are there pupillary effects from the tranquilizer?

HARDING
Yes, miotic, pupils should be constricted.

ELLIE
These are dilated. Take a look.

HARDING
They are?
(checks it out)
I'll be damned.

ELLIE
That's pharmacological. From local plant life.

She turns and studies the surrounding landscape. Her mind's really at work, puzzling over each piece of foliage.

ELLIE (cont'd)
(pointing)
Is that (or) this West Indian lilac?

HARDING
Yes. We know they're toxic, but the animals don't eat them.

ELLIE
Are you sure?

HARDING
Pretty sure.

ELLIE
There's only one way to be positive. I need to see some droppings.
(or)
I have to see the dinosaur's droppings.

HARDING
You won't be able to miss them.
(or)
Can't miss them.

Malcolm walks up to Ellie.

MALCOLM
Dino droppings?

ELLIE
Yeah.

She walks away, Malcolm looks on.

CUT TO:

41A INT CONTROL ROOM DAY 41A

HAMMOND and ARNOLD are watching the video monitors, displeased about something. Arnold is looking at one that gives them a view from the beach, looking out at the ocean. The clouds beyond are almost black with a tropical storm.

ARNOLD
That storm center hasn't dissipated or changed course. We're going to have to cut the tour short, I'm afraid. Pick up again tomorrow where we left off.

HAMMOND
You're sure we have to?

ARNOLD
It's not worth taking the chance, John.

MULDOON
(into phone)
Sustain wind 45 knots.

HAMMOND
(nods)
Tell them when they get back to the cars.

MULDOON
(into phone)
Thanks, Steve.

ARNOLD
(making an announcement to the others)
Ladies and gentlemen, last shuttle to the dock leaves in approximately five minutes. Drop what you are doing and leave now.

HAMMOND
Damn!

41 ACROSS THE ROOM, 41

NEDRY stares at his video monitor, watching the boat. He's on the phone with the MATE, whose image he can also see on the monitor. The seas around the dock are much rougher now.

MATE
We're not well-berthed here without a storm barrier! We may have to leave as soon as the last of the workers is aboard.

NEDRY
(low voice)
No, no. You stick to the plan. You wait till they're back from the tour.

CUT TO:

42 EXT FIELD DAY 42

As the weather grows darker, ELLIE, GRANT, HARDING, and MALCOLM are grouped around an enormous spoor of triceratops excreta that stands at least waist high and is covered in BUZZING flies.

MALCOLM
That is one big pile of shit.

Ellie has plastic gloves on that reach up to her elbows, and is just withdrawing her hand from the middle of the dung.

ELLIE
(to Harding)
You're right. There's no trace of lilac berries. That's so weird, though. She shows all the classic 3signs of Melia toxicity.
(thinking aloud)
Every six weeks --

She turns and walks out into the open field a few paces, thinking. Malcolm watches her, and looks back at the dung.

MALCOLM
(to Grant)
She's, uh -- tenacious.

GRANT
You have no idea.

MALCOLM
(to Ellie)
You will remember to wash your hands before you eat anything?

CUT TO:

43 INT CONTROL ROOM DAY 43

DENNIS NEDRY is busily and surreptitiously typing a series of commands into his console. On his screen, a cartoon hand winds up a cartoon clock, moving its second hand up to the twelve. The clock rotates around to face us.

It has a large green dollar sign in the middle. A big word appears on screen, an option surrounded by a forbidding red box. "EXECUTE," it says.

CUT TO:

44 EXT PARK DAY 44

The skies are really foreboding now, and there's a sense of growing urgency. ELLIE is by the animal, a short distance away from the group. GRANT is near her, thinking.

GRANT
Ellie, I've been thinking there's something about the periodicity doesn't add up.

ELLIE
I know.

Tim holds one of the smooth rocks up and calls out, a little timidly.

TIM
These look kind of familiar.

GRANT
Triceratops was a constant browser, and constant browsers would be constantly sick.

ELLIE
Constantly sick.

GRANT
Not just every six weeks.

ELLIE
Yeah, I know.

TIM
I've seen pictures of these!

Grant turns and looks at him, a little annoyed.

GRANT
Oh yeah? Where have you seen them?

TIM
In your fully illustrated book.

Grant just rolls his eyes, but Ellie comes over and checks out the stones.

ELLIE
What's that?

A light goes on in her eyes.

ELLIE
Alan -- gizzard stones!

She throws Grant one of the stones. They look at each other in amazement.

As before, when they get excited, they talk right over each other.

GRANT
El, that's it, it explains the periodicity, the the --

ELLIE
-- the undigested state of the berries because it's --

GRANT
-- totally incidental (or) unrelated to the feeding pattern --

TIM
What are you guys saying?

ELLIE
(turning to Tim)
It's simple, see. Some animals like her, don't have teeth --

GRANT
-- like birds --

ELLIE
-- like birds. What happens is, they swallow the stones and hold them in a muscular sack in their stomachs --

GRANT
A gizzard.

ELLIE
-- which is called a gizzard, and it helps them mash their food, but what happens after a while --

GRANT
-- what happens is that after a while, the stones get smooth, every six weeks, so the animal regurgitates them --

ELLIE
(for Tim)
-- barfs them up --

GRANT
-- and swallows fresh ones.

ELLIE
And when she swallows the stones, she swallows the poison berries too. That's what makes her sick.
(impressed)
Good work, Tim.

She looks at Grant pointedly. Tim looks up at Grant too, smiling from ear to ear. Grant just GRUNTS, not so easily convinced.

THUNDER rumbles as the storm overhead is about to bust loose. GENNARO, scared of more than one thing now, puts his foot down.

GENNARO
Doctors, if you please -- I have to insist we get moving.

ELLIE
Oh, you know, if it's alright, I'd like to stay with Dr. Harding and finish with the trike. Is that okay?

HARDING
Sure. I've got a gas powered jeep. I can drop her at the visitor's center before I make the boat with the others.

ELLIE
(to Grant)
I'll catch up with you. You can go with the others.

GRANT
Are you sure?

ELLIE
I'll just finish. Yeah, I want to finish.

There is a lightning flash now, with a tooth-rattling THUNDERCLAP right on its heels.

GENNARO
Now.

Grant turns and follows the others, Lex right in his tracks. Ellie and Harding go back to the triceratops, which is starting to come back to life.

As Grant reaches the Explorer, he turns back for one last look at Ellie. He raises his hand to wave, but she is turned the other way. Feeling silly, he drops his hand and goes into the woods. Just as he does, Ellie turns and waves to him, but with his back turned, he misses it too.

In this way, they say goodbye.

BACK AT THE CARS,

as the reflections of the GROUP approach, the first raindrops fall on the windshields of the tour vehicles. They're big, fat drops, and they kick up little clouds of dust as they SMACK into the glass.

It's going to be a hell of a storm.

45 OMITTED 45

CUT TO:

46 EXT PARK DUSK 46

It's near dark now. The wind has whipped up, and the trees are swaying

47 INT CONTROL ROOM DUSK 47

HAMMOND is with RAY ARNOLD, staring at the video screens.

ARNOLD
I found a way to re-route through the program. I'm turning the cars around in a rest area loop.

HAMMOND
Rotten luck, this storm. Get my grandchildren on the radio will you? I don't want them worrying about a wee bit of rain.

Arnold reaches for the hand microphone.

ACROSS THE ROOM,

DENNIS NEDRY, sweat forming on his upper lip now, is staring at his video monitor. The supply boat is still docked on the island shore, but is now being buffetted by heavy waves. Nedry whispers sharply into the phone, arguing with the MATE of the ship again, who he can see on the video monitor.

MATE
There's nothing I can do! If the Captain says we gotta go, we gotta go!

NEDRY
No, no, listen to me. Youve got to give me this time. I did a test run on this thing and it took me twenty minutes. I thought I could do it in fifteen -- you've got to give me fifteen minutes.

MATE
No promises! No promises!

NEDRY
I'll be there in ten!

Arnold SNAPS a button on his console.

ARNOLD
Visitor vehicles are on their way back to the garage.

HAMMOND
So much for our first tour. Two no-shows and one sick triceratops.

ARNOLD
It could have been worse, John. It could have been a lot worse.

Dennis Nedry stands up.

He's shaking in his shoes, but trying like hell to be casual.

NEDRY
Anybody want a Coke? Anybody want something from the machines? Or a soda or something? I had too many sweets.
(or)
I thought I'd get something sweet.

Hammond and Arnold shake their heads. Nedry starts to leave, then turns back with an afterthought that is so rehearsed it's almost obvious.

NEDRY (cont'd)
Oh, I finished de-bugging the phones, but the system's compiling for eighteen minutes, or twenty. So, some minor systems may go on and off for a while. There's nothing to worry about. Simple thing....

HAMMOND
Okay, okay, okay, okay, that's enough! Ahh!

Nedry turns, stretches one finger out to his screen, and selects an option.

"EXECUTE."

At the same time, he presses the start button on a digital stopwatch he holds in his hand. A digital clock on the computer screen starts to tick down from sixty seconds, and a musical clock starts to sound too -- something like the "Jeopardy" theme.

He starts to leave -- but returns when he remembers the shaving cream can. He grabs it and leaves.

CUT TO:

48 EXT PARK ROAD NIGHT 48

Night has completely fallen now, and the rain has started. It's a tropical storm, the rain falling in drenching sheets on the roofs and hoods of the Explorers, which are making their way slowly back to the visitor's center.

IN THE REAR CAR,

GRANT and MALCOLM are alone. Grant is staring out the window, lost in his thoughts.

GRANT
You got any kids?

MALCOLM
Me? Oh, hell yes. Three.
(glowing)
I love 'em. I love kids. Anything at all can and does happen.

He takes a flask from his jacket pocket and unscrews the top. His expression darkens.

MALCOLM (cont'd)
Same with wives, for that matter.

GRANT
You're married?

MALCOLM
Occasionally. Always on the lookout for a future ex-Mrs. Malcolm.

CUT TO:

49 INT FERTILIZATION LAB NIGHT 49

DENNIS NEDRY waits outside the silver door marked "EMBRYONIC COLD STORAGE," staring at the digital stopwatch in his hand.

NEDRY
Two -- one --

On cue, the security lock panel goes dark and the door CLUNKS ajar.

IN THE COOLER,

Nedry hurries in and flips open the hatch on the bottom of the shaving cream can, revealing slotted compartments inside. He goes to a rack of dozens of thin glass slides. A sign says "VIABLE EMBRYOS -- HANDLE WITH EXTREME CARE!"

He takes the slides out of the rack one by one. They're labelled -- "STEGOSAURUS", "APATOSAURUS", "TYRANNOSAURUS REX" -- and puts them into the can.

CUT TO:

50 INT CONTROL ROOM NIGHT 50

ARNOLD is staring at his terminal, puzzled. On the screen, glowing red and blue ilnes are blinking off, in succession.

ARNOLD
That's odd.

HAMMOND comes up behind him, as does ROBERT MULDOON.

HAMMOND
What?

ARNOLD
The door security systems are shutting down.

HAMMOND
Well, Nedry said a few systems would go off-line, didn't he?

51 THRU 52 OMITTED 51 THRU 52

CUT TO:

53 INT REAR CAR NIGHT 53

GRANT and MALCOLM still wait in their car. They don't notice, but the video screen in the middle of their front console suddenly goes black.

Malcolm continues their conversation.

MALCOLM
By the way, Dr. Sattler - she's not like, uh, available, is she? --

GRANT
Why?

MALCOLM
Why? Oh, I'm sorry. Are you two, uh -- are? I wish you the best of luck.

The cars jerk to a stop. The lights in the vehicles and along the road go out, plunging them into blackness. Grant jerks his hands away from the steering column, immediately assuming it's his fault.

GRANT
What'd I touch?!

MALCOLM
You haven't touched
(or)
didn't touch anything. We're stopping.
(or)
We've stopped.

GRANT
I must've touched something. This happens all the time. It must be my fault. Machines hate me.

MALCOLM
Machines hate you?

GRANT
Yeah, they hate me.

MALCOLM
You want to talk abou this?

GRANT
No.

54 EXT JURASSIC PARK NIGHT 54

Nedry's jeep SPLASHES up to the giant gates that lead into Jurassic Park. NEDRY jumps out and hurries to the control panel on the side of one of the cement supports.

He FLICKS a switch and the gates CLICK unlocked.

He jumps back in the car and noses it into the gates, shoving them open far enough to drive through.

He ROARS into the park grounds.

CUT TO:

55 INT CONTROL ROOM NIGHT 55

RAY ARNOLD stares at his terminal, aghast, as row upon row of colored lights crawls off on his screen.

ARNOLD
Woah woah woah what the hell what the hell?

HAMMOND
What now?

ARNOLD
Fences are failing, all over the park! A few minor systems, he said!

HAMMOND
(to Muldoon, pissed)
Find Nedry! Check the vending machines.

ARNOLD
The monitors are failing.

Muldoon heads for the door just as all the video monitors in the control room go out with a faint electronic ZIP.

The three of them freeze for a moment, looking at each other. The tension in the room goes up a notch.

HAMMOND
(to Arnold)
Use Nedry's terminal. Get it all back on. He can de-bug later.

Arnold pushes off on the floor and whizzes over to Nedry's master terminal in his chair. With one stroke of his arm, he brushes all the loose junk off of Nedry's station -- junk food, soda cans, torn out magazine pages -- and tries to work.

ARNOLD
God, look at this workstation.

The "Jeopardy"-type music is playing a little faster now.

Muldoon steps forward, growing alarmed.

MULDOON
The raptor fences aren't out, are they?

ARNOLD
(checks)
No, they're still on.

HAMMOND
Why the hell would he turn the other ones off?!

CUT TO:

56 EXT PARK ROAD NIGHT 56

A wire mesh fence in front of us has a very clear sign:

DANGER! ELECTRIFIED FENCE!
This Door Cannot Be Opened
When Fence is Armed!

A hand reaches out, grabs the fence by the bare wire, flips a latch, and shoves the door open. No sparks fly.

DENNIS NEDRY runs from the fence back to his jeep, drops it in gear, and tears off down the park road. The rain is absolutely flowing down now, and the road is rapidly turning to mud.

IN THE JEEP,

Nedry can barely see through the windshield. He's driving as fast as possible, checking his watch every few seconds.

He leans forward, squinting to see through the windshield, wiping off the condensation with his free hand. A fork in the road rushes into view. He jumps on the brakes -- too late. The jeep careens into a signpost.

NEDRY
Shit!

He throws the door open and hurries to the fallen sign: "To The Docks". He props it up - the directional arrow swings hopelessly on a nail. He clenches his jaw and growls.

Soaked, Nedry stomps back to his car.

Although he doesn't look too convinced, he drops the car in gear and speeds off to the left.

CUT TO:

57 INT CONTROL ROOM NIGHT 57

HAMMOND still hovers over ARNOLD's shoulder while he works at Nedry's terminal. Arnold MUTTERS to himself as he tries another command.

ARNOLD
-- access main program grid --

He punches a button, but a BUZZER sounds and a little cartoon image of Nedry appears on the screen and waves its finger disapprovingly.

CARTOON NEDRY
"You didn't say the magic word!"

ARNOLD
(livid)
Please, God damn it! I hate this hacker crap!

He SMACKS the top of the monitor, furious. The game show music plays still faster.

HAMMOND
Call Nedry's people in Cambridge!

Arnold whisks across the floor in his chair and snatches up the nearest phone. He punches for an outside line.

ARNOLD
Phones are out too.

HAMMOND
Where did the vehicles stop?

CUT TO:

58 EXT TYRANNOSAUR PADDOCK NIGHT 58

BAAAA! The goat that was brought up from underground earlier is still tethered in the same place, BLEATING in the pouring rain.

The two Explorers sit dead still in the middle of the road. A man's form races back from the front car to the rear car.

IN THE REAR CAR,

GRANT, soaking wet, gets back into the car and closes the door behind him. MALCOLM turns to him.

GRANT
Their radio's out too. Gennaro said to stay put.

MALCOLM
The kids okay?

GRANT
Well, I didn't ask. Why wouldn't they be?

MALCOLM
Kids get scared.

GRANT
What's to be scared about? It's just a little hiccup in the power.

MALCOLM
I didn't say I was scared.

GRANT
I didn't say you were scared.

MALCOLM
I know.

GRANT
Fine.

Malcolm turns and looks out at the driving rain, and the fence that stands between them and the tyrannosaur paddock. He is scared.

59 IN THE FRONT CAR, 59

GENNARO, LEX, and TIM wait, bored. The rain drums on the roof monotonously. Tim is upside down in the front seat. Lex pushes his legs up, he swings them down.

TIM
Up and down, up and down!

GRANT
(sotto)
I can't believe we invited Ian Malcolm.

TIM
People were gettin' bloody noses -- things on your head -- aneurisms --

LEX
(a little dreamy)
I think Dr. Grant is really -- smart.

GENNARO
Now he'll write a bunch of (letters) papers, go on Larry King Live, say we're irresponsible --

Tim climbs into the back seat. Lex hits him with her hat as he moves by her.

LEX
Don't scare me.

----------????----------

Tim finds something under the seat and sits up abruptly, holding what looks like a heavy-duty pair of safety goggles.

GENNARO
Hey! Where did you find those things?

TIM
In a box under my seat.

GENNARO
Are they heavy?

TIM
Yeah.

GENNARO
Then they're expensive. Put them back.

He leans back and closes his eyes. Tim ignores him and puts on the goggles.

Tim stares out the back window of the Explorer with Grant and Malcolm in it, behind him. The image is bright flourescent green.

TIM
Oh, cool! Night vision!

As Tim watches, the door of the rear Explorer opens, and a hand reaches out, holding an empty canteen out to catch some rain water.

60 IN THE REAR CAR 60

Grant pulls the canteen back in, closes the door, and takes a drink. He and Malcolm wait.

61 IN THE FRONT CAR 61

Tim continues to stare out of the back window with the goggles. He swings his legs -- but suddenly stops. He feels something. He pulls off the goggles and turns back. He moves into the back seat with Lex who is tapping her hat, and reaches forward to still her hand.

BOOM. BOOM. BOOM.

TIM
Did you feel that?
(or)
Can you feel that?

She don't answer.

Tim leans over to the front passenger seat and looks at two plastic cups of water that sit in recessed holes on the dashboard. As he watches, the water in the glasses vibrates, making concentric circles --

-- then it stops --

-- and then it vibrates again. Rhythmically.

Like from footsteps.

BOOM. BOOM. BOOM.

Gennaro's eyes snap open as he feels it too. He looks up at the rear view mirror.

There is a security pass hanging from it that is bouncing slightly, swaying from side to side.

As Gennaro watches, his image bounces too, vibrating in the rear view mirror.

BOOM. BOOM. BOOM.

GENNARO
(not entirely convinced)
What is that? M-Maybe it's the power trying to come back on.

Tim jumps into the back seat and puts the goggles on again.

LEX
What is that?

GENNARO
What is what?

Tim turns and looks out the side window. He can see the area where the goat is tethered. Or <u>was</u> tethered. The chain is still there, but the goat is gone.

<u>BANG</u>!

They all jump, and Lex SCREAMS as something hits the plexiglass sunroof of the Explorer, hard. They look up.

It's a bloody, disembodied goat leg.

GENNARO (cont.)
Oh, Jesus. Jesus.

Tim whips around to look out the side window again. His mouth pops open, but no sound comes out. Through the goggles, he sees an animal claw, a huge one, gripping the cables of the "electrified" fence.

Tim whips the goggles off and presses forward, against the window. He looks up, up, then cranes his head back further, to look out the sunroof. Past the goat's leg, he can see --

-- <u>Tyrannosaurus rex</u>. It stands maybe twenty-five feet high, forty feet long from nose to tail, with an enormous, boxlike head that must be five feet long by itself. The remains of the goat hang out of the rex's mouth. It tilts its head back and swallows the animal in one big gulp.

Gennaro can't even speak. His hand claws for the door handle, he shoulders it open, and takes off, out of the car.

LEX
(freaking out)
He left us! He left us alone! Dr. Grant! Dr. Grant! He left us! He left us!

62 ON THE ROAD, 62

Gennaro runs away, as fast as he can, right past the second car, toward a cement block outhouse twenty or thirty yards away.

He reaches it, ducks inside, and pulls the door after him --

-- but there's no latch, just a round hole in the unfinished door. Gennaro backs into a stall, frantic.

The whole bathroom begins to shake.

63 IN THE REAR CAR, 63

Grant and Malcolm turn in the direction Gennaro went.

GRANT
Where does he think he's going?

MALCOLM
When you gotta go, you gotta go.

Malcolm looks the other way, out the passenger window. As he watches, the fence begins to buckle, its posts collapsing into themselves, the wires SNAPPING free.

MALCOLM
What was that all about? --

Grant now turns and watches as, ahead of them, the "DANGER!" sign SMACKS down on the hood of the first Explorer. The entire fence is coming down, the posts collapsing, the cables SNAPPING as --

-- the T-rex chews its way through the barrier.

They watch in horror as the T-rex steps over the ruined barrier and into the middle of the park road. It just stands there for a moment, swinging its head from one vehicle to the other.

64 IN THE FRONT CAR, 64

The rex strides around to the side of the car and ppers down, from high above. Tim leaps into the front and pulls the driver's door shut. Both kids are terrified, breathing hard, unable to speak.

TIM
Please! Please!

65 IN THE REAR CAR, 65

MALCOLM
Boy, do I hate being right all the time.

GRANT
Look at that!

The T-rex turns and strides quickly back toward them. It circles, slowly, bending over to look in at them through the window.

Grant and Malcolm sit trembling in the front seat, watching as the giant legs stride past their windows.

GRANT
(a quivery whisper)
Keep absolutely still -- it's vision's based on movement!

MALCOLM
You're sure?!

GRANT
(pause)
Relatively.

Malcolm freezes as the rex bends down and peers right in through his window. The dinosaur's giant, yellowing eye is only slightly smaller than the entire pane of glass.

The T-rex pulls away slightly, then reaches down and BUMPS the car with its snout, rocking it.

66 IN THE FRONT CAR, 66

Lex is rummaging around in the back cargo area, looking for something, anything. She finds a flashlight.

67 ON THE ROAD, 67

The front car lights up from within as Lex switches on the flashlight.

The dinosaur raises its head. It turns slowly from the second car to the first car, drawn by the light. Making a decision, it strides over to the first vehicle. Past.

68 IN THE FRONT CAR, 68

Tim and Lex can only stare out of the windows as the T-rex reaches their car and starts to circle it.

The rex bends down and looks in through the front windshield, then the side window. Tim is eye to eye with the thing for a second, then the dinosaur raises its head up, above the car.

LEX
I'm sorry -- I'm sorry --

TIM
Turn it off, Lex! Turn it off!

Tim climbs over the seat and joins Lex.

TIM (cont'd)
Where is the button then?

LEX
I don't know, I don't know. I'm sorry --

TIM
Why did you do this?

LEX
I don't know! I'm sorry!

The Kids look up, through the sunroof, as the head goes higher, and higher, and higher, and then the rex turns, looks straight down at them through the sunroof, opens its mouth wide and --

-- ROARS.

The windows RATTLE, Lex SCREAMS, the flashlight goes on again, and the tyrannosaur strikes.

SMASH! The thing's head hits the plastic sunroof, knocking the whole frame right out of the roof of the car and down into the vehicle. The bubble falls down onto Tim and Lex, trapping them, and the animal lunges down, through the hole, SNAPPING at them.

The plexiglass holds, though, and protects Tim and Lex even as it pins them to the seats. The T-rex continues to push down, and the glass GROANS, crack lines racing across it.

Tim, whose feet were caught above him, pushes back, only an inch of glass between him and the dinosaur's teeth.

69 IN THE REAR CAR, 69

Grant and Malcolm watch in horror as the dinosaur claws at the side of the vehicle with one of its powerful hind legs.

It pushes, starting to tip the car over.

MALCOLM
Oh my God!

GRANT
We gotta do something.

MALCOLM
What? What can we do?

GRANT
There's gotta be something--

Grant looks around, climbs over the seat. He tears apart the back area, searching - and finally finds a metal case. He opens it, finding flares. He grabs one and moves quickly back to the driver's seat and opens the door.

Malcolm grabs a flare, too.

70 IN THE FRONT CAR, 70

the glass windows SHATTER, the Kids are thrown to the side, and the Explorer tilts.

The rex bends down and nudges the car with its head, rolling it up on its side. Tim and Lex tumble around.

71 ON THE ROAD, 71

the T-rex starts to nudge the Explorer toward the barrier. Over the barrier, there is a gentle terraced area at one side where the rex emerged from, but the car isn't next to that, it's next to a sharp precipice, representing a fifty or sixty foot drop.

The car, upside down now, is pushed near the edge.

The rex towers over the car. Like a dog, it puts one foot on the chassis and tears at the undercarriage with its jaws.

Biting at anything it can get hold of, it rips the rear axle free, tosses it aside, and bites into a tire.

The tire EXPLODES, startling the animal.

72 *INSIDE THE CAR,* 72

Tim and Lex are trapped inside the rapidly flattening car. As the frame continues to buckle, they crawl toward the open rear window, the car collapsing behind them. Mud and rain water pour into what little space there is left.

Tim is ahead, nearing the back window, when there is a CRUNCH and a seat comes down, pinning him.

73 ON THE ROAD, 73

the dinosaur backs up, dragging the Explorer, swinging it left and right. It seems ready to fling it over the edge.

Grant gets out of his car. He's holding the flare in one hand, which he pulls the top off of. Bright flames shoot out the end of it.

GRANT
Hey! Hey! Over here!

The T-rex turns and looks at him.

Grant waves the flare slowly in front of him from side to side. The T-rex follows his moving arm, eyes locked on the flare. Grant looks over to the wall, and tosses the flare over the edge of the barrier. The rex lunges after it --

Unclear with Grant's plan, Malcolm leaps out of the car and tries to scare up the T-rex's attention with his own newly lit flare. He begins to wave it at the animal. Grant sees him --

GRANT
Ian! Freeze! Freeze! Get rid of the flare!

MALCOLM
Get the kids!

Malcolm inches back slowly, then takes off, running for his life down the road. He runs to the cement block outhouse Gennaro went into earlier.

The T-rex sees the movement. It whirls and takes off after Malcolm, fast.

Malcolm runs as fast as he can, approaching the outhouse just steps ahead of the T-rex.

But not far enough ahead. Without even slowing down, the rex leans forward and flicks Malcolm into the air with its snout.

It's just a nudge for the rex, but it sends Malcolm sailing right through a wooden portion of the wall, and into the building.

74 IN THE RESTROOM, 74

Gennaro, who cowers in a corner, SCREAMS as the head of the T-rex EXPLODES through the front of the building, sending chunks of cement flying in all directions inside. The roof collapses; Gennaro tries to protect himself from the falling junk.

75 ON THE ROAD, 75

Grant gets to his feet and watches as the T-rex noses around in the rubble.

It seems to find something. It lunges, and Grant can hear Gennaro SCREAMING, the sound piercing --

-- until it abruptly stops.

Grant scrambles over to the car.

GRANT
Tim! Lex!

LEX
Dr. Grant! Dr. Grant!

He lays on the ground, looks inside, and sees Lex staring up at him, conscious, her face covered in mud.

GRANT
Are you okay? Can you move?
(calling into the car)
Tim! Are you okay?

----------VERSION 1----------

GRANT
Tim, are you okay?

TIM
I'm stuck. The seat's got my feet!

GRANT
Tim, I'll come back for you. I'll get Lex out first.

----------VERSION 2----------

LEX
He's knocked out! He's knocked out! Dr. Grant! Dr. Grant! Daddy, daddy!!

GRANT
Let's get you out.

Grant reaches in and drags her out.

GRANT
Are you okay? Good girl.

Grant tries to find Tim.

GRANT (cont'd)
Tim? Tim?

Lex, staring over his shoulder, SCREAMS. Grant whirls, covering her mouth at the same time.

GRANT (cont'd)
(a whisper)
Shhh! Don't move! It can't see us if we don't move.

Lex looks at him like he's crazy, but freezes. They wait.

BOOM! A big T-rex foot smacks down in front of them as the dinosaur approaches the car again. It leans down, right past them, and SNIFFS the car, ragged bits of flesh and clothing hanging from its teeth.

Not finding anything, the dinosaur swings its head away, SNORTING loudly through its nose. Grant's hat flies off his head. Still, he doesn't move.

The rex walks to the back of the car. It bends down.

WHAP! The car spins as it is pushed from behind by the rex. Grant and Lex are pushed in front of it, helpless. They scramble around on their knees, trying to keep ahead of the car, which the rex is now pushing even closer to the edge of the barrier.

Grant and Lex crawl quickly, but the car is moving faster, catching up to them.

76 INSIDE THE CAR, 76

Tim awakens and SCREAMS. He tries to untangle himself.

77 ON THE ROAD, 77

the T-rex looms over Lex and Grant, who are trapped between the car and the sixty foot drop.

78 INSIDE THE CAR, 78

the rex bends down and sees Tim. Tim backs away, furiously, but there's almost no room to move in here. The rex opens its mouth wide and stretches its tongue into the car.

Tim screams and kicks as the tongue tries to wrap around him. But it fails, and withdraws from the car.

79 ON THE ROAD, 79

the T-rex still tries to get to Grant and Lex, pushing the car, spinning on its roof. Grant and Lex scramble, trying to avoid being caught by the T-rex, and crushed by the car.

GRANT
This way!

The back of the car almost crushes them against the barrier--

GRANT (cont'd)
Get back!

They move, as the rex continues to move the car towards the edge. Grant finally gets on the wall, Lex follows.

The T-rex ROARS in frustration. It bends down for one final lunge at the car.

Grant sees it coming. He grabs one of the dangling fence cables on the other side of the barrier.

GRANT
Grab a hold of me!

She wraps her arms around his neck. He scrambles to the edge of the barrier, and starts to climb down.

LEX
(screaming)
Timmy! Timmy!

The cable is slick with rain, and it's all Grant can do to hang on as he and Lex slide rapidly down. Above them, the vehicle is now teetering over the edge, threatening to drop right on top of them if they don't hurry.

Grant GASPS, as Lex has unwittingly started to choke him as she holds on for dear life.

GRANT
You're choking me!

The car GROANS, nearly over the edge now. Grant looks to the side.

There are other cables, out of the line of the car's impending drop. His feet scrambling along the concrete wall, Grant tries to swing over toward one.

GRANT
Grab a wire!

But he falls short. His momentum carries them back the other way, but on the second swing Lex manages to grab hold of the second cable.

LEX
I got it!

The car falls. Lex and Grant are clear by inches, clinging to the second cable.

LEX
Timmy!

The car CRUNCHES into the leafy top of a tree, resting on its roof some fifteen feet below them.

The T-rex stares down at them, but they are safely out of its reach.

It ROARS once more, in a final fit of frustration, turns --

CUT TO:

A80 INT CONTROL ROOM NIGHT A80

JOHN HAMMOND is livid.

HAMMOND
I will kill Nedry. I will kill him.

Muldoon bursts through the door.

HAMMOND
(to Muldoon)
Well?

MULDOON
There's no sign on him anywhere.

The game show music is louder and faster now, very annoying.

HAMMOND (cont'd)
Ray will you please switch off
(or)
stop that music?!

RAY ARNOLD's cigarette is practically burning his lips, down to almost nothing in his mouth. He hovers over Nedry's computer terminal, which is a mass of incomprehensible commands that scroll by quickly as he futilely examines each one of them.

MULDOON paces. ELLIE stares at Arnold in amazement.

ELLIE
Are we getting anywhere with these procedures of yours? I mean, what's hanging us up?

ARNOLD
I ran a Keycheck on every stroke Nedry entered today. It's all pretty standard stuff, until this one --

ELLIE
(stands, joins the group at the computer)
What one?

He points to his computer screen, to a specific series of commands. The others crowd over his shoulder and stare at the screen.

ARNOLD (cont'd)
"Keycheck /space -o keycheck off safety -o." He's turning the safety systems off. He doesn't want anybody to see what he's about to do. Now look at his next entry, it's the kicker. "Wht.rbt.obj." Whatever it did, it did it all. But with Keychecks off, the computer didn't file the keystrokes. Only way to find them now is to search the computer's lines of code one by one.

ELLIE
How many lines of code are there?

ARNOLD
Uh -- about two million.

ELLIE
Two million -- great. That would help.
(or)
Oh good, that'll take no time.

HAMMOND
Robert -- I wonder if perhaps you would be kind
(or)
good enough to take a gas jeep and bring back my grandchildren.

MULDOON
Sure.

ELLIE
I'm going with him.

They head for the door. Hammond turns, staring out the windows at the front of the control room. He's gone pale, and he's sweating, wrapped up in a million thoughts. Behind him, Ray Arnold's voice calls to him, but he doesn't hear it.

ARNOLD
John -- John --

Hammond leans on his cane, and for the first time he looks like he's actually using it.

ARNOLD (cont'd.)
John.

Hammond turns, finally hearing him.

ARNOLD (cont'd.)
I can't get Jurassic Park back on line without Dennis Nedry.

CUT TO:

80 EXT PARK ROAD NIGHT 80

As the rain continues to pour down, a gas-powered jeep ROARS down another park road.

81 INT JEEP NIGHT 81

DENNIS NEDRY drives the jeep as fast as he can in the treacherous conditions. He MUTTERS to himself, shaking his head.

NEDRY
Shoulda been there by now -- shoulda been there --

He hauls it around a corner and looks down, checking his watch. When he looks back up, his eyes go wide.

There's a white wood guard rail fence, right in front of him. He stands on the brakes as hard as he can. The jeep fishtails, skidding out of control in the mud toward the fence.

Nedry hauls the wheel hard to the side to try to control the skid, but the jeep skids off the road, going halfway over a muddied embankment.

NEDRY (cont'd)
God damn it!

He drops the car in reverse and hits the gas. The wheels spin, sending mud flying everywhere, but the jeep goes nowhere, just digs in further.

Nedry can't believe it. Frustrated, he gets out of the jeep. He stops suddenly - he can see another park road, down the sloping embankment, about twenty feet below.

There is a large sign alongside the road. Nedry leans forward excitedly to get a better look. It reads "TO EAST DOCK." He scrambles to the front of the jeep.

ON THE HILLSIDE,

Nedry CRANKS a winch from its coil on the front end of the jeep.

NEDRY
(mumbling to himself)
No problem. Winch this sucker off the thing -- tie it to a thing -- pull it down the thing -- and pull it back up.

He loses his balance and slips - falling back on his rear. He slides down the muddy embankment, across the road below. Pissed, he gets to his knees and searches for his glasses.

NEDRY (cont'd)
Where are my glasses? I can afford new ones.

He stands and grabs the winch, and goes to a sturdy-looking tree on the other side.

NEDRY (cont'd)
You can make it!

From the distance, there is a soft HOOTING sound. There's some movement in the bushes - Nedry looks aroundfor the source of the sound and movement. He doesn't find it. He nervously checks his watch and goes back to the winch, but faster.

NEDRY (cont'd)
No problem -- pop this thing right down --

The HOOTING comes again and Nedry turns - again, nothing.

A figure ducks around the tree and pops out on the other side, HOOTING playfully.

Nedry looks around one side of the tree - nothing. It pops up on the other side, HOOTING again. And Nedry looks again. Nothing. It seems like a freindly game of hide-and- seek. But Nedry begins to get rattled.

NEDRY
That's nice. Gotta go. I'm getting out of here. C'mon you can make it!

He secures the winch and starts across the road, back up the embankment. He freezes, as he feels something behind him. He turns around slowly and sees:

A dilophosaur. It stands only about four feet high, is spotted like an owl, and has a brilliant colored crest that flanks its head. It doesn't look very dangerous. In fact, it's kind of cute.

NEDRY (cont'd)
Oh. Uh -- nice boy. Nice boy. Okay. Run along. I don't have anything for you! Go on! Go home! Dinner time! Are you hungry? They'll feed you! Go, boy. Girl. Whatever.

The dilophosaur just stares at Nedry, tilting its head curiously. Nedry looks around on the ground and finds a stick. He picks it up and chucks it at the thing. He throws it as far as he can.

NEDRY (cont'd)
Nice juice stick! Fetch!

The dilophosaur gets into the spirit of the game, but not the object.

NEDRY (cont'd)
Lame brain! What's the matter with you?
(or)
What's the matter with you?

He shakes his head and stars back toward the jeep, muttering to himself.

NEDRY (cont'd)
Walnut brain...extinct kangaroo... hope I run over you on the way down --

Nedry goes back up the slope. He reaches the top and hears another HOOT from about twenty feet away. Nedry turns around.

The dilophosaur is staring at him from halfway up the embankment. Nedry watches - suddenly the animal rears its head back and snaps it forward sharply.

----------??-OR-??----------

NEDRY (cont'd)
Walnut brain...excinct kangaroo:..
hope I run over you on the way
down --

He's near the top when the dilophosaur suddenly hops out right in front of him, startling him. Nedry loses his balance and falls back, right on his rear. He gets to his feet, angry.

NEDRY (cont'd)
I said --

He picks up a rick and chucks it at the thing.

NEDRY (cont'd)
-- beat it!

The rock hits the dinosaur and it HOOTS a few times, its feelings hurt. It hops out of the way.

NEDRY (cont'd)
What are you do --

The animal HISSSES. The brightly colored fan around its neck flares wildly, two bulbous sacs on either side of its neck inflate. It rears its head back again --

-- and it SPITS.

SPLAT! A big glob of something wet SMACKS into the middle of Nedry's chest. He reaches down and touches the goo that's dribbling down his slicker.

NEDRY (cont'd)
That's disgusting!

SPLAT! Another gob of goo SMACKS into the headlight, right next to Nedry's head.

He stands up. A look of confusion crosses his face. He lifts his right hand, the one that he touched the spit with, and looks at it strangely, flexing it.

POW! This time the lugie hits Nedry right smack in the face. He SCREAMS and rubs it away, frantically.

Because it hurts. Like hell. Nedry falls back, clawing at his eyes, in excruciating pain. He pulls his hands away, starting to hyperventilate. He flails his arms in front of him, blinking a mile a minute, but blinded.

He staggers forward, to try to get into the jeep. He gets the door open, but SMACKS his head on the door frame and collapses.

The can of shaving cream flies out of Nedry's jacket pocket -- and tumbles into runoff water, down the muddy hillside. Nedry gets to his feet again and staggers in the general direction of the jeep. He reaches the open door and feels his way in. He SLAMS the door.

There is another HOOT. <u>From inside the jeep</u>.

Nedry turns and SCREAMS. The dilophosaur is <u>right there</u>, in the passenger seat. It HISSES louder than ever, its crest fans angrily, vibrating, reaching a crescendo --

-- and the thing pounces, SLAMMING Nedry back against the driver's window, SHATTERING it. As Nedry shrieks --

Rain and mud wash over the shaving cream can, burying it.

CUT TO:

82 OMITTED 82

83 EXT PARK GROUNDS NIGHT 83

The rain has all but stopped now. GRANT and LEX are at the bottom of the large barrier leading up to the park road. Like it or not, they're in the park now, and are surrounded by thick jungle foliage on all sides. They're both beaten up, and Grant's face is covered in blood.

He's bent over a big puddle, splashing water on his face, rinsing the blood off and trying to bring himself to.

Poor Lex is scared as hell. She stands behind Grant, ramrod straight, her breath coming in short, desperate GASPS. Her eyes are wide, and she doesn't look like she can move.

As Grant gets rid of the blood, his injury doesn't look so bad, just a gash on his forehead.

He turns and looks up to the tree the Explorer fell in. It's stuck there, nose down in the thickest top branches.

Lex's GASPS are getting louder. She's terrified.

GRANT
Hey, come on, don't -- don't -- don't -- just -- just -- stop, stop.

He touches her, but it's awfully awkward, more of a pat on the head than anything strong or reassured.

But she responds to the contact, hurling herself forward and throwing her arms tightly around his waist. She clamps there, holding on for dear life, SOBBING.

GRANT (cont'd)
Lex, you gotta be quiet, please. Stop it. Shhhhh.

This seems to quiet her.

GRANT (cont'd)
Because if we make too much noise, he's going to hear us and come back.

Lex busts out crying again, a WAILING scream, nearly hysterical now. Grant holds her, no idea what to do. He turns and looks around.

GRANT (cont'd)
(a whispered shout)
Timmy?! Timmy!

He hears a CRACKING sound. He looks up to the tree again. The Explorer has fallen a few feet lower into the branches.

Grant looks down at Lex, who is sitting on a rock.

LEX
Dad -- Dad --

GRANT
Shhh -- I'm right here, Lex. I'm going to look after you. I'm going to help your brother. I want you to stay here and wait for me, okay?

LEX
He left us! He left us!

GRANT
That's not what I'm going to do. Good!

Grant walks to the tree. Lex scampers to into the culvert.

84 EXT TREE NIGHT 84

GRANT takes a deep breath, grabs hold of the first branch, and starts his long climb. Fortunately, it's a good climbing tree, its branches thick and regularly spaced.

Grant moves at a good pace. He reaches the car's level, on the driver's side five or six feet to one side of it.

The car's in rough shape. It's much thinner that it used to be, its nose completely smashed in, the front wheels driven solidly into a thick branch. They are what hold it in place.

GRANT
Tim? Tim?

Grant comes up to the car and looks in. TIM is huddled on the floor on the passenger side, frightened, hugging his knees to his chest.

He looks up at Grant with a tear and blood-streaked face. His voice is barely audible.

TIM
I threw up.

GRANT
That's okay. Listen, give me your hand.

Tim doesn't move.

GRANT (cont'd)
I won't tell anybody you threw up. Just give me your hand, okay?

He reaches out. Tim reaches too, but they're still about a foot apart. Grant grabs hold of the steering wheel, to pull himself further in. The wheel turns.

On the branch, the front wheels turn, losing a bit of their grip on the thick branch they're resting on.

Tim and Grant grab hands. Grant holds on to him, getting an arm securely around his waist. They climb down. They stop on a branch.

GRANT
Okay, that's not so bad, ah Tim?

TIM
Yes it is.

GRANT
It's just like coming out of a tree house. Did your dad ever build you a tree house, Tim, eh?

TIM
No.

GRANT
Me too.
(he starts to move down)
Okay. Well, the main thing about climbing is you never, never look down, never.

TIM
This is impossible. How am I going...I can't make it. This is...it's about fifty feet.

GRANT
So am I going to help you with your footing?

TIM
What if the car falls?
(or)
What if the wheels fall?

The car GROANS forward on the branch, which sags in their direction. They look up. The car begins to shift dramatically towards them.

GRANT
Oh, no! Go, Tim, go! GO!

They climb down, as fast as they can, as the big branch that is supporting the car CREAKS, ready to give way any second.

GRANT (cont'd)
Faster! Faster!

The branch breaks. Disintegrates, really, and the car falls, straight at them.

Grant and Tim let go of the branch they're on and fall, THUDDING into another branch a few feet down. The car SMACKS into the big branch they just vacated, and stops there.

Grant and Tim are half climbing, half falling down the tree now, slipping on the resin-covered branches, just trying like hell to get out of the way.

CREEEE-POW! The second branch breaks, and now the car SMASHES and CRASHES through a network of thinner branches, headed right for them. It hits open space and goes into free fall.

Grant turns, and puts up his arms in defense --

-- and the car stops, SLAMMING into a thick branch just above him.

Grant looks up, eyeball to eyeball with the front grill.

The new branch starts to CREAK.

Grant and Tim basically fall down the rest of the tree, the car BASHING its way through right behind them. They jump the last six or seven feet and hit the ground, hard.

Grant grabs Tim and rolls with him, to the side, just as the car SMASHES into the earth, nose first, standing upright that way.

They look up in relief, but the damn thing's still heading for them, now tipping over, falling straight at them, and there's no way they have time to get out of the way this time, so Grant just balls himself up on top of Tim to try to protect him and --

-- CRASH! The jeep falls on top of them. Grant, amazingly unhurt, looks up, confused.

They're inside the jeep again, saved by the hole in the sunroof.

CUT TO:

85 EXT CULVERT NIGHT 85

LEX is still in the culvert, terrified, slowly BANGING her head against the wall.

GRANT is at the mouth of the culvert, carefully studying the rinky-dink map of the park he picked up during the slide show.

GRANT
Okay -- okay --

He's trying to get his bearings from the crude, cartoon-like drawings on the map, but it's tough.

He looks up, picking a direction, and shoves the map in his pocket decisively.

He looks back in at Lex.

GRANT (cont'd)
Lex, you're going to have to get out of there.
(he walks toward her)
Hiding isn't a rational solution; we have to improve our situation.

She doesn't move. Grant looks at Tim.

GRANT (con't)
Tim's out here.
(Grant picks Tim up)
He's okay.

Still nothing. Grant tries a new tact.

GRANT
(walking away)
'Course you could just wait in there while we go back and get help.

TIM
(following Grant)
That's a good idea.

GRANT
You'll probably be safe enough (alone) on your own--

TIM
I doubt it.

GRANT
Maybe -- it's hard to say.

LEX
Liar! You said you wouldn't leave!

GRANT
(comes back to her)
I'm <u>trying</u> to use psychology to get you out of the drain, you know!

She just stares at him like he's nuts. Tim shakes his head at Grant, as if to say "nice try." Grant calms his tone.

----------VERSION 1----------

GRANT (cont'd)
We can't go back the way we came. What we have is a free-range T-rex on the road. There's (there are) fences on either side. If we meet him between here and the lodge, we'd have problems. But what this means, what this means, is that this whole paddock is empty. It's safe.

LEX
It's safe?

GRANT
It's safe.

LEX
It's safe.

GRANT
So (and) that's the way we're going to go. What do you say?

LEX
Alright.

----------END----------

----------VERSION 2----------

GRANT (cont'd)
Alright. We're just going to walk back home. Together.

He walks over to Lex at the culvert and sits across from her.

GRANT (cont'd)
But we can't walk back on the road. There are) fences on either side. And if we meet the Rex between here and the lodge, we'd -- have problems.

Lex covers her ears. Grant tries to calm her.

GRANT (cont'd)
He's probably staked out the road as a feeding ground, which means this whole paddock is empty. It's safe. It's safe, and that's the way we're going to go. What do you say?

----------END----------

He's spoken calmly and confidently, so Lex crawls out of the culvert and stands next to him.

GRANT
Good girl.

He kisses her hand and helps her crawl out of the culvert.

Tim and Lex nod, and he starts off in the direction he indicated. They trail behind him.

GRANT (cont'd)
Might be kind of slow, but it can't be more than three or four miles. I'd hoped the rex finish feeding by now, but let's not kid ourselves. Did you know a carnivore can eat up to 25% of its body weight in (about) one sitting, so he's probably just ready to move on to the main course by now--

He stops in the middle of his sentence, noticing he's alone. He turns around. Now both kids have scampered all the way back into the culvert, terrified.

CUT TO:

86 EXT PARK ROAD NIGHT 86

MULDOON and *ELLIE* race down the park road in an open-topped jeep like the one Nedry took earlier. Neither of them speak, they just stare ahead grimly, wondering what they're about to find.

MULDOON
There they are!

They round a corner and come to the top of the hill, where the attack took place. The jeep skids to a stop and they jump out.

The road is a rutted, muddy mess. The cement block house is a pile of rubble. One of the Explorers is gone, the other stands untouched, both doors hanging open.

ELLIE
Oh, God. Where's the other car?

She runs to the Explorer. Muldoon follows, looking around.

AT THE EXPLORER,

Ellie leans in and looks around. Nobody there. She and Muldoon walk towards the wreckage of the outhouse, calling out:

MULDOON
Dr. Grant!

ELLIE
Alan!

MULDOON
Grant!

ELLIE
Alan!

AT THE CEMENT HOUSE,

Muldoon bends down in the middle of the wreckage, lifts a piece of the roof and stares at something. She runs up and stops, far off to his right.

MULDOON
I think this was Gennaro.

ELLIE
I think this was too.

But they're standing about twenty yards apart, and looking in different directions. Ellie turns away and bends over, hands on her knees. She breathes hard, trying to keep from retching.

Faintly, down the road in the other direction, they hear the ROAR of the T-rex. They both straighten up, now frightened as well as sickened, and come together on the road.

ELLIE (cont'd)
I think it's ahead of us.

MULDOON
(nods)
It could be anywhere. With the fences out, it can go in and out of any paddock it likes.

They hear a MOANING sound from somewhere in the wreckage of the restroom building. They rush over to it.

IAN MALCOLM lies on his back, semiconscious among the twisted wood and cement.

MULDOON
It's Malcolm!

He shines his light along the length of Malcolm's body. His shi is soaked with blood, but his right leg is even worse off. The right ankle is bent outward at a strange angle from the leg, the trousers flattened, soaked with blood.

Malcolm's belt has been twisted around his thigh.

ELLIE
He's put a tourniquet on. Ian! Ian!

Malcolm GROANS as she touches him, groggy.

MALCOLM
Remind me to thank John for a lovely weekend.

The T-rex ROAR comes again. But closer now. Ellie and Muldoon look at each other.

ELLIE
Can we chance moving him?

MALCOLM
Please -- chance it.

Muldoon lays Malcolm as carefully as possible in the back of the jeep.

MALCOLM
Where are the kids?

Ellie looks around.

ELLIE
Lex! Tim!

She turns and looks back at the empty road. She's on the verge of tears, but is fighting them back.

MULDOON
Dr. Sattler, I've seen a lot of animal attacks. People just disappear. No blood, no trace. That's the way it happens.

ELLIE
No, no, no!

She walks to the edge of the road, her eyes following the deep ruts the Explorer made when it went over the edge. Muldoon gets ready to leave.

MULDOON
Ellie, come on!!

ELLIE
The other car!

87 EXT CLEARING NIGHT 87

ELLIE's and MULDOON's flashlight beams spray light by the base of the tree.

MULDOON
Dr. Grant!

ELLIE
Alan!

They find the wrecked Explorer. Muldoon peers inside, looking for anything.

ELLIE
Do you see anything?

MULDOON
I don't know.

The T-rex ROARS again, closer still.

Ellie nervously goes to the other side of the car and looks in.

ELLIE
Alan?!

MULDOON
They're not here.

Ellie desperately searches the ground for any sign of Grant. She finds their footprints.

ELLIE (O.S.)
Thank god.

88 EXT PARK ROAD NIGHT 88

MALCOLM, laid out in the back of the jeep, feels something strange. He looks down, at one of the T-rex footprints in the road. It's filled with water.

The water in the puddle vibrates rhythmically.

Malcolm's eyes widen. He looks around, frantically.

BOOM. BOOM. BOOM.

MALCOLM
Uh -- anybody? Anybody hear that?

89 EXT CLEARING NIGHT 89

ELLIE is still looking around, to MULDOON's chagrin. Her flashlight falls on three sets of footprints in the mud.

ELLIE
Look!

With her flashlight, she follows the trail the footprints made. They lead into the jungle and disappear.

90 EXT PARK ROAD NIGHT 90

MALCOLM's staring, wide-eyed, at the rings in the water, which are getting bigger now.

MALCOLM
It's a -- an impact tremor is what it is, it, uh --

BOOM. BOOM.

MALCOLM (cont'd)
I'm fairly alarmed here!

ELLIE and MULDOON come up over the embankment, excited.

MALCOLM
Gotta move, gotta get out of here. Let's go - we gotta go, we gotta get out of here, right now! Go, go! Let's hurry, let's get out of here!

They stop talking. The BOOMING is louder now, and faster. Much faster. They look back, over their shoulders.

ELLIE
Oh.

Ellie and Muldoon get into the jeep, Muldoon in the driver's seat.

MALCOLM
Move now! Let's go, let's go, right now, right now!

The tyrannosaur SMASHES out of the jungle foliage, bursts onto the road, and runs straight at them, moving at least thirty miles an hour.

MALCOLM
GOGOGOGOGOGOGOGOGOGO!

Muldoon fumbles for the keys, turns the jeep over, and SLAMS it into gear. He drops the clutch, hits the gas, and tears ass out of there.

But the jeep is slow to work through the first few gears. Terrified, Ellie dares to look down, to the side view mirror, which tells her "Objects Are Closer Than They Appear."

And they sure are. The T-rex is still gaining on the slowly accelerating jeep. All three of them stare back at the rex in terror --

ELLIE
Faster, faster!

MALCOLM
Must go faster, it's getting closer - must go faster!

ELLIE
Faster! Shit, shit, shit, faster!!

MALCOLM
Must go faster, go, go. Open it up, 5th gear, 5th gear! Here it comes! Stand on it! Fifth - stand on it, 5th gear, go!

-- which means they don't see the half-fallen tree branch right in front of them, blocking the path of the road. Muldoon looks back first, SHOUTS --

MULDOON
DOWN!

-- and they all duck.

The windshield hits the branch and SHATTERS as the jeep flies ahead, really picking up speed now.

The T-rex just runs right through the branch, SMASHING it entirely.

They're bounced around pretty badly. Malcolm is knocked into the front, and in so doing knocks the gear shift into neutral. The engine RACES, the T-rex closes in again --

MULDOON
Get off the stick! Bloody move!!

Losing ground now, the dinosaur makes a final lunge for the jeep and CRUNCHES into the left rear quarter panel --

ELLIE
Faster, faster!

-- but Muldoon SLAMS it back into gear and guns it. The T-rex gives up, fading into the distance.

They drive in silence for a few moments, all scared out of their wits.

MALCOLM
Think they'll have that on the tour?

CUT TO:

91 EXT PARK GROUNDS NIGHT 91

GRANT, LEX and TIM make their way through Jurassic Park. Far in the distance, there's another ROAR. Grant hears it, but tries not to show it.

LEX
Hear that?
(or)
Are you hearing this?

GRANT
No, I didn't hear anything.
(or)
No, we're okay.

They keep walking, but now Grant is looking around for a safe place to hide. He looks up, to the towering trees around them.

GRANT (cont'd)
You (guys) both look pretty tired. I think
(or)
why don't we find
(or)
we ought to find someplace to rest.

He hears another ROAR.

GRANT (cont'd)
Like about now. C'mon! Hurry up! Like this tree.

LEX
Why are we hurrying if there's nothing wrong?

TIM
What if we fall? I hate trees.

92 EXT TREE NIGHT 92

LEX, TIM and GRANT climb. Grant is behind, watching the other two, giving them a push up when they need it.

TIM
I hate trees!

LEX
They don't bother me.

TIM
Yeah, you weren't in that last one.

Now, near the top of the tree, the three of them sit there, dangling their legs, looking out over the park.

It's an incredible view. They can see in all directions. And with the full moon, there's a lot of detail.

Most striking of all are dozens of sauropod heads, at the end of long necks, that tower over the park.

TIM (cont'd)
Hey! Those are brontosauruses -- I mean, those are brachiosauruses.

GRANT
It's okay to call them brontosaurs, TIm. It's a great name.
(MORE)

GRANT (cont'd)
It's a romantic name. It means "thunder lizard".

TIM
(digging that)
"Thunder lizard!"

Grant finds a solid web of branches and settles himself in it, leaning back against the trunk of the tree, with a little room on either side of him. Lex nestles up next to him on the branch. Grant is surprised, but accepts it.

Tim climbs off to the side, to a nook in the branches of his own. Silent for a moment, the three can hear the HOOTS of the animals as they call. Some are almost musical.

GRANT
Listen to that! They're singing!
(he moves over to a higher branch)
Of course no one's ever heard one from a dinosaur before, but -- I could swear that sounds suspiciously to me like a mating call (to me). In an all-female environment--?
(or)
On an all-girl island?

He smiles, enchanted. He HOOTS himself, trying to imitate one of the calls. Immediately, five or six of the heads turn in their direction and HOOT back.

LEX
No, no, sh, sh, sh--stop! Stop, stop! Don't let the monsters come over here!

GRANT
They're not monsters, Lex. They're just animals. And these are herbivores.

TIM
That means they only eat vegetables. But for you, I think they'd make an exception.

GRANT
Tim, Tim, Tim....

LEX
Oh, I hate the other kind.

GRANT
They're just doing what they do.
(or)
Well the other kind--
(he gets off the branch and goes back to sit with the kids)
--just do what they do.

LEX
Dorkatops!

TIM
Straight-A brainiac!

GRANT
Could you guys possibly cool that for a --

Satisfied, Tim settles in for the night. Grant shifts too, getting comfortable, but something in his pocket pinches him. He winces and digs it out. It's the velociraptor claw he unearthed so long ago in Montana.

Yesterday, actually. He looks at it, thinking a million thoughts, staring at this thing that used to be so priceless.

TIM
What are you gonna do now if you don't have to dig up dinosaur bones any more?

GRANT
I guess we'll just have to evolve too.

TIM
What do you call a blind dinosaur?

GRANT
I don't know. What do you call a blind dinosaur?

TIM
A Do-you-think-he-saurus. What do you call a blind dinosaur's dog?

GRANT
You got me.

TIM
A Do-you-think-he-saurus Rex.

Grant laughs. Both kids finally close their eyes, but after a moment, Lex pops hers open again.

LEX
What if the dinosaurs come back while we're all asleep?

GRANT
I'll stay awake.

LEX
(skeptical)
All night?

GRANT
All night.

Grant lets the claw fall to the ground.

CUT TO:

93 OMITTED 93

94 INT RESTAURANT NIGHT 94

ELLIE comes into the darkened restaurant, following the source of the flickering light. A candle burns at a table in the corner.

JOHN HAMMOND sits at the table, alone. There is a bucket of ice cream in the middle, and he's eating a dish of it, staring down morosely.

Ellie draws up to the table and Hammond looks up at her. His eyes are puffy, his hair is messed up -- for the first time since we've seen him, the fire is gone from his eyes.

HAMMOND
They were all melting.
(or)
It was all melting.

Ellie just nods.

ELLIE
Malcolm's okay for now. I gave him a shot of morphine.

HAMMOND
They'll all be fine. Who better to get the children through Jurassic Park than a dinosaur expert?

Ellie nods. Another pause. Hammond breaks it again.

HAMMOND (cont'd)
You know the first attraction I ever built when I cam down south from Scotland? 'Was a Flea Circus, Petticoat Lane. Really quite wonderful. We had a wee trapeeze, a roundabout -- a merry-go -- what do you call it?

ELLIE
Carousel.

HAMMOND
A carosel -- and a seesaw. They all moved, motorized of course, but people would swear they could see the fleas. "I see the fleas, mummy! Can't you see the fleas?" Clown fleas, highwire fleas, fleas on parade...
(he trails off)

Ellie just looks at him, not sure what his state is. He goes on.

HAMMOND (cont'd)
But with this place, I -- I wanted to give (show) them something <u>real</u>, something that wasn't an illusion, something they could see and (feel) touch. An aim not devoid of (without) merit.

ELLIE
But you can't think through this one. You have to feel it.

HAMMOND
You're absolutely right. Yes, you're right. Hiring Nedry was a mistake, that's obvious. We're over-dependent on automation, I can see that now. But that's all correctable for next time 'round.

ELLIE
John, John. John, you're still building onto that Flea Circus, that illusion. And now you're adding onto it by what you're doing here. That's the illusion.

HAMMOND
(When) Once we have control again, we --

ELLIE
Control?! You never had control! I was overwhelmed by the power of thei place. So I made a mistake too. I didn't have enough respect for that power, and it's out now. You're sitting here trying to pic up the pieces. John, there's nothing worth picking up. The only thing that matters now are the people we love. Alan, Lex, and Tim. And John, they're out there where people are dying -- people are dying, you know?

There is a long pause. Hammond avoids her gaze. Ellie reaches out and takes a spoon out of one of the buckets of ice cream, and licks it. Finally:

ELLIE (cont'd)
It's good.

He looks up at her, and his face is different, as the unhappy irony of what he's about to say finally hits home.

HAMMOND
Spared no expense.

CUT TO:

95 OMITTED 95

96 EXT PARK DAWN 96

The sun comes up over Jurassic Park. The danger of the night before is overcome by the sheer beauty of the place -- it really is like the Serengeti Plain.

Over at one edge of a great open field, a huge tree marks the border between the open area and the thick of the jungle.

UP IN THE TREE,

GRANT, TIM, and LEX are asleep in the branches of the tree, both kids now curled up under Grant's arms.

A heavy shadow falls over all three of them, blocking out the sun entirely. Grant awakens, only a little bit asleep, as --

-- a brachiosaur's head pushes into the tree branches, right up beside them. It hesitates there for a second, seemingly staring at them. Grant just watches as it opens its mouth very wide and CHOMPS down on a branch over their heads.

The kids awaken with a start. Tim points, Lex opens her mouth to scream, but nothing comes out. Then--

LEX
Go away!

GRANT
(quietly)
It's okay! It's okay! It's a brachiosaur!

TIM
Veggiesaurus, Lex, veggiesaurus!

But Lex isn't taking any chances and scrambles back, away from its mouth. Tim and Grant come together on the branch, just staring at the dinosaur in wonder as it eats its breakfast.

Grant gets another branch.

Tim scampers up, trying to get the brachiosaur's attention.

TIM (cont'd)
Come here, boy -- I mean, girl.
(he tries whistling)

Grant moves forward and tries to feed the brachiosaur. The animal gets the end of the branch and starts a tug-of-war with Grant.

Tim tries to help him -- they really begin to have a good time with the brachiosaur.

HONK! The brachiosaur makes a loud honking noise, startling Grant and the kids.

GRANT
Take a bite, take a bite. I'm not letting go.

TIM
It's so strong! Look at its nose.
(he grabs onto the branch)
Need help?

Tim reaches out, petting the dinosaur's head while it chews.

TIM (cont'd)
That's a girl. Hey Lex, you can touch it. It's a girl, just like you. Come on, it's okay. Lex, come on and touch it. It likes you. It's gotta like you. Come one Lex. Lex, come over and touch -- it's a girl, it has to like you. Lex, why don't you touch it. It has to like you. It's a girl.

GRANT
Come on, try some. Take a bite.

TIM
It's good protein. Come on, Lex. Why don't you touch it? Look at his nose.

GRANT
This is a seventy-seven ton animal. Come on over, Lex! Just think of it as a big cow. Look at it's teeth?
(he moves in closer)
Come here, girl. This is a seventy-seven ton animal. Just think of it as a big cow!

Grant maneuvers in closer. He reaches out and grabs hold of the thing's lip with both hands and pulls it down, revealing the jaw at work.

LEX
I like cows.

GRANT
You're a beautiful big animal.

TIM
His nose is running. It looks like it has a cold.

The dinosaur keeps chewing, not objecting to the inspection.

TIM
Did you smell that?

Lex tentatively edges forward in the tree, until she is just in front of the brachiosaur's head.

LEX
Come on girl, up here.

She barely touches the thing on the tip of its nose --

-- and it SNEEZES. It's a vast explosion, and Lex falls back, dripping wet from head to toe.

TIM
God bless you!

Lex's mouth just hangs open in shock.

From far off there is a strange ANIMAL CRY. The brachiosaur seems to hear it and walks away, quickly.

96A OMITTED 96A

97 ON THE GROUND, 97

Lex, her shirt is soaked, and face all wet, walks away from the tree. Tim and Grant follow.

TIM
Oh, <u>great</u>. Now she'll never try <u>anything</u> new!

Lex is embarrassed and ticked off.

TIM (cont'd)
She'll just sit in her room and never come out and play with her computer --

LEX
(as she wipes off some of the wet and throws it at Tim)
I'm a <u>hacker</u>!

TIM
That's what I said! You're a nerd! They don't call you people hackers anymore -- they call you people nerds!

Tim and Lex continue walking, oblivious to Grant, who has stopped by a treet root trunk.

TIM
Hey Lex, ahhhchooo!
(or)
Hey Lex, come here.

LEX
What?

TIM
Hey Lex, you forgot to say gazundheit.

Grant is still crouching on the ground below the tree where he landed, staring at something in the palm of his hand. They both come and look over his shoulder, curious. They stare in amazement--

--at a whole clutch of dinosaur eggs! All hatched, now empty. Grant picks up one of the fragments, a large one - nearly half an egg.

GRANT
You know what this it? It's a dinosaur egg. The dinosaurs are breeding.

TIM
(taking the shell from him)
But -- my grandpa said all the dinosaurs were girls.

GRANT
Amphibian DNA.

LEX
What's that?

GRANT
Well, on the tour -- the film said they used frog DNA to fill in the gene sequence gaps.
(MORE)

GRANT (cont'd)
They mutated the dinosaurs' genetic code and blended it with that of frogs. Now, some West African frogs have been known to spontaneously change sex from male to female, in a single sex environment. Malcolm was right! Look, life found a way!

CUT TO:

98 INT CONTROL ROOM DAY 98

The mood in the room is hopeless. MALCOLM, his wounds bandaged , but in real pain, hangs around with ELLIE and MULDOON, hoping for some development while RAY ARNOLD is still at the computer terminal and looking a mess, he doggedly sorts through the computer system's lines of code. One. By one. By one. They BLIP by, relected in his glasses. He turns and stares up at HAMMOND with a look of absolute incredulity on his face.

ARNOLD
No, no, no, that's crazy, you're out of your mind, he's absolutely out of his mind --

ELLIE
Wait a minute. What exactly does this mean?

Hmmond turns to her, the twinkle back in his eye.

HAMMOND
We're talking, my dear, about a calculated risk, which is the only option left to us. We will never find the command Nedry used. He covered his tracks far too well, and I think it's obvious now he's not coming back. So shutting down the system --

ARNOLD
I will not do it. You'll have to get somebody else, because I will not.

HAMMOND
-- shutting down the system is the only way to guarantee wiping out everything he did.
(MORE)

HAMMOND (cont'd)
If I understand correctly, all the systems will come back on in their original start-up modes, correct?

The computer suddenly plays a FUNERAL DIRGE, and the screen wipes clear, returning Arnold to the main menu.

ARNOLD
Theoretically, yeah (yes), but we've never shut down the whole system. It may not come back on at all..

ELLIE
But would we get the phones back?

ARNOLD
Yeah, again, in theory, but --

MULDOON
(desperate)
What about the lysine contingency? We could put that into effect!

ELLIE
What's that?

HAMMOND
It's absolutely out of the question.

Hammond walks away from the group.

ARNOLD
The lysine contingency - it's intended to prevent the spread of the animals in case they ever got off the island, but we could use it now. Dr. Wu inserted a gene that makes a single faulty enzyme in protein metabolism. Animals can't manufacture the amino acid lysine. Unless they're continually supplied with lysine by us, they'll go into a coma and die.

ELLIE
How would we cut off the lysine?

ARNOLD
No trick to it. Just stop running the program. Leave them unattended.

Malcolm speaks up.

MALCOLM
How soon before they become comatose?

ARNOLD
It would be totally painless -- they'd just slip into unconsciouness and they die.

MALCOLM
How long before they slip into unconsciousness?

ARNOLD
About -- seven days, more or less.

ELLIE
Seven days?! Seven days?! Oh, great. Oh good - clever.

MALCOLM
That'll - it'd be a first; man and dinosaur all dies together. John's plan --
(he raises a hand)

Hammond finally loses his cool. He BELLOWS, summoning every ounce of authority at his command. And that's quite a bit.

HAMMOND
PEOPLE ARE DYING!

There is a moment in which no one dares speak. Hammond regains himself.

HAMMOND (cont'd.)
Will you please shut down the system.

Arnold swallows and gets to his feet.

ARNOLD
You asked for it --

He walks slowly across the room to a red metal box on the wall. He takes a key from his belt, unlocks the door, and opens it.

There is a row of four switches inside. He flips them off, one by one, leaving only a single lever left.

His hand hovers over it...and he flips the lever.

ARNOLD (cont'd)
-- and you got it.

Every monitor, every terminal, every fluorescent light shuts out, plunging them into near-darkness.

They just sit in eerie stillness for a moment.

ELLIE
(hushed voice)
How long will this take?

ARNOLD
'Bout thirty seconds.

They wait, in tense silence. Hammond adjusts the wilting silk handkerchief in his breast pocket. He notices Malcolm staring at him, his eyes full of disapproval.

HAMMOND
I think perhaps I'll just sit down. I don't suppose you think all that much of me now, do you?

MALCOLM
You're all right, John. You're okay. It's just you don't have intelligence. You have "thintelligence." You think narrowly and call it "being focused." You don't see the surround. You don't see the consequences. You're very good at solving problems, at getting answers -- but you just don't know the right questions.

ELLIE
Ian --

Malcolm looks at her.

MALCOLM
Yes?

ELLIE
-- shut up.

MALCOLM
Yes.
(to Hammond)
It's not a criticism, by the way.

Finally, Arnold turns back to the box. He flips the row of safety switches back on again, then hesitates by the main switch.

ARNOLD
Hold on to your butts.

He throws it. And nothing happens.

There is a very long pause.

MALCOLM
It's not working.

ARNOLD
Uh --

MULDOON
Listen, which of you knows how to handle a gun?

Arnold, who can't quite understand this, races over to the main monitor.

ARNOLD
(joyously)
HAH! It's okay! It's okay! Look! See that?! LOOK!

They stare at the monitor, which glows with a faint amber light, the only mechanical thing in the room that's on. The left hand corner of the screen displays two words --

/system ready.

Arnold looks at them, his face triumphant.

ARNOLD (cont'd)
It's on! It worked!

HAMMOND
That will teach you to trust Grandpa.

MALCOLM
Wait a minute? What do you mean "worked"? Everything's still off!

ARNOLD
The shutdown must have tripped the circuit breakers.
(MORE)

ARNOLD (cont'd)
All we have to do is turn them back on, reboot a few systems in here -- the phones, security doors, half a dozen others -- but it worked! System ready!

MULDOON
Where are the breakers?

ARNOLD
Out in the maintenance shed. Other end of the compound. I'll go out there. Three minutes, and I can have the power back on in the entire park.

HAMMOND
Just to be safe, I'd like to have everybody in the emergency bunker until Mr. Arnold's return, and the whole system is back on its feet again.

CUT TO:

A99 EXT COMPOUND DAY A99

MULDOON and ELLIE carry a gerry-rigged stretcher with MALCOM on it down a narrow path in the compound. HAMMOND is with them.

CUT TO:

96D EXT PARK GROUNDS DAY 96D

GRANT, TIM and LEX walk through the park grounds, heading across a relatively open area. Grant consults the map.

TIM & LEX
I'm tired, and I'm hungry. When I get back I'm gonna have peanuts and...etc.

GRANT
The visitor's center should be just about a mile beyond that rise. If we keep --

The ANIMAL CRY they heard earlier is closer now, louder, and repeated by many more animals. Grant looks up.

GRANT (cont'd.)
What is that? Can you tell me what they are?

TIM
Gallimus.

He turns around, to face the direction the sound is coming from. He squints. The ANIMAL CRIES are much louder now, accompanied by a low RUMBLE.

TIM (cont'd)
Here -- they're flocking this way.

Grant takes a few steps forward. As he watches, he can make out shapes in the distance.

Dinosaurs. Dozens of them. All at once, he figures it out.

GRANT (cont'd.)
STAMPEDE!

And that's exactly what it is, a stampede of at least forty dinosaurs, Gallimimus by name. Lex is ready to get out of there, but Grant and Tim hesitate, staring.

The dinosaurs kick up a flock of birds, which startles them, and they all change direction at once, the same way.

GRANT (cont'd)
Look at the wheeling -- the uniform direction change! Like a flock of birds evading a predator!

Sure enough, they hear a ROAR, the very familiar roar --

-- of Tyrannosaurus rex.

GRANT
Oh, shit.

Grant and the kids whirl at the sound, but can't place it, as it seems to come from all around them. They look back toward the stampede. The herd spontaneously changes direction again, and now they're headed straight at them.

The three of them take off, across the meadow, toward the relative cover of the jungle. It's a real footrace, but the herd is far faster, and Grant knows they're not going to make it.

They jump over a huge root network. There's space under it to hide, and Grant stops the kids, shoves them underneath, then follows them. They cover their heads as the herd THUNDERS over the roots.

Chunks of everything fly everywhere as the herd plows overhead, their clawed feet striking the roots dangerously close to Grant and the kids.

Finally, they pass. Grant peers up, over the top root. He looks toward the trees, which the herd is now running alongside.

a ROAR comes from somewhere within the trees.

Grant scans the trees, looking for any sign of the T-rex --

-- and then it bursts out, ahead of the herd, cutting them off, throwing them into disarray, scattering them everywhere.

They all stare as the rex kicks it into overdrive, runs down one of the gallimims, and sinks its teeth into its neck.

The T-rex makes the kill in a cloud of dust and debris.

Tim and Grant half rise to their feet, staring in wonder.

LEX
I wanna go -- now!

But Grant and Tim are transfixed, watching the T-rex.

GRANT
Watch how it eats!

LEX
Please!

GRANT
Bet you'll never look at birds the same way again!

Tim nods in fascination. The T-rex pauses in the middle of its meal and ROARS.

LEX
Let's go!

GRANT
Okay. Keep low. Follow me.

She turns and takes off, running as fast as she can, across the open plain. Tim and Grant tear themselves away and follow her.

TIM
Look at all it's blood!

CUT TO:

97 THRU 101 OMITTED 97 THRU 101

100 INT BUNKER DAY 100

ELLIE paces impatiently. She comes down the stairs.

ELLIE
Something's happened. Something went wrong.

MULDOON paces too. HAMMOND and MALCOLM are also crammed in the underground bunker. Malcolm lays on a table, while Hammond tries to tend to his wounds.

Hammond speaks, still feeling the obligations of the host.

HAMMOND
This is just a delay, that's all this is. All major theme parks have had delays. When they opened Disneyland in 1956, nothing worked, nothing.

ELLIE
John....

MALCOLM
But, John. But if the Pirates of the Caribbean breaks down, the pirates don't eat the tourists.

Another pause. More pacing.

ELLIE
I can't wait anymore. Something went wrong. I'm going to go get the power back on.

MULDOON
You can't just stroll down the road, you know.

HAMMOND
Bob, let's not be too hasty. He's only been gone--
(he looks at his watch)

Muldoon walks over to a steel cabinet. Ellie joins him.

MULDOON
I'm going with you.

ELLIE
Okay.

Muldoon CLANGS open a steel cabinet, revealing an impressive array of weaponry inside. He removes a huge shotgun and what looks like a small rocket launcher. He shoves a shell into the barrel of the rocket launcher, which accepts it with a faint electronic SIZZLE.

Hammond searches out the set of blueprints, gets them out of a file cabinet and spreads them out on top of Malcolm almost crushing his leg.

HAMMOND
Sorry.

Ellie and Muldoon join Hammond.

HAMMOND (cont'd)
This isn't like switching on the kitchen light, but I think I can follow this and talk you through it.

Hammond signals with a look.

ELLIE
Talk.
(or)
Right.
(or)
(Nothing)

Ellie gets a couple of walkie-talkies from the shelf and shoves them in her belt.

ELLIE (cont'd)
Okay.

HAMMOND
But you know, I should really be the one going (to go).

ELLIE
Why?

HAMMOND
Well, because you're a -- I'm a --

ELLIE
Look.

MULDOON
Come on, let's go.

ELLIE
We'll discuss sexism in survival situations when I get back.
(she backs toward the door)
You just take me through this step by step. I'm on channel two.

CUT TO:

101 EXT JUNGLE DAY 101

GRANT, TIM, and LEX scramble through the jungle, completely out of breath, exhausted. They arrive at the base of the big electrical fence that surrounds the main compound.

Grant looks up at the fence. It must be over twenty feet high.

GRANT
It's a bit of a climb. You guys think you can make it?

TIM
Nope.

LEX
Way too high.

Grant grabs a stick and climbs up on the ledge. He looks at the warning light on the fence. It's out. He pokes the wire with a stick. No sparks fly.

GRANT
Well, I guess that means the power's off.

Still not trusting the fence, he taps it with his foot. He moves in slowly and lays both hands on a cable and closes his fingers around it.

Grant's body shakes! He SCREAMS. The kids SCREAM! He stops, and turns around slowly...and smiles at them wickedly.

LEX
That's not funny.

TIM
That was great!

Far in the distance, the T-rex ROARS. Without a second's delay, both kids leap to their feet.

CUT TO:

101C THEY BEGIN THEIR CLIMB 101C

LEX
Timmy, I bet I can get to the top and over the other side before you can get to the top.

TIM
What would you give me?

LEX
Respect.

GRANT
C'mon you guys, this is not a race.

They continue up the fence.

102 EXT BUNKER DAY 102

ELLIE and MULDOON step out of the bunker.

The main compound feels different now -- it belongs more to the jungle than to civilization. Muldoon has the big gun in his hands.

ELLIE
(on the radio)
Okay, I'm on channel two

MULDOON
Stick to my heels.

They start down the path, moving quickly.

102A EXT PATH DAY 102A

MULDOON and ELLIE emerge from one path and come into a slightly more open area. The huge raptor pen stands silently, surrounded and penetrated by jungle, the abandoned goon tower looming over it like a haunted house.

Muldoon slows down, Ellie right next to him. They notice a hole in the fence that surrounds the raptor pen.

The metal is twisted, as if gnawed, and the hole is large enough for an animal to slip through.

ELLIE
Oh my God. Aw, God.

MULDOON
The shutdown must have turned off all the fences. Goddamn it! Even Nedry knew better than to mess with the raptor fence.

103 He squats near the hole, looking at the ground. He sees three sets of footprints. He follows them with his eyes. They head off in different directions, but all end up in the jungle foliage on either side of t9hem.

MULDOON
C'mon on, this way.

ELLIE
I can see the shed from here! We can make it if we run!

Muldoon walks slowly, as if he heard something.

MULDOON
No. We can't.

ELLIE
Why not?!

MULDOON
Because we're being hunted. From the bushes straight ahead.

Ellie turns, very slowly, to face the bushes. At first, she doesn't see anything, but then there's something very faint, like a shifting of the light, and a shadow seems to move in the bush, RUSTLING the leaves.

MULDOON
It's all right.

ELLIE
Like hell it is!

Muldoon raises his weapon slowly to his shoulder.

MULDOON
Run, towards the shed. I've got her.

Ellie backs up, down the path, slowly. Muldoon follows behind her, keeping his gun trained on the bushes. The shadow in the bushes moves too, at an even pace with them.

MULDOON (cont'd)
Go!

Ellie, startled, turns and falls over a log. She quickly stnads and starts to run toward the shed. Muldoon walks slowly into the bushes.

ON THE PATH,

Ellie runs as fast as she possibly can -- a real broken-field sprint, hopping over branches, flying across the open area at top speed. Over a log -- SPLASH!, she hits a water puddle. She comes to another log obstacle -- she grabs a tree and swings over it.

She nears the maintenance shed, and doesn't look back. She reaches the door, blasts through it, and SLAMS it behind her.

CUT TO:

104 EXT. JUNGLE DAY 104

A hand comes into the foreground and takes a firm grip on one of the tight fence cables. Another hand follows it, then a third.

GRANT, TIM, and LEX climb over the fence, pulling themselves up by the tension wires, crawling right past a "DANGER!" sign that tells them this fence ought to be electrified.

CUT TO:

105 INT BUNKER DAY 105

MALCOLM and HAMMOND hover over a complex diagram of the maintenance shed that's spread out in front of them. Hammond clutches the radio in his hands, almost praying to it.

Finally, it CRACKLES.

ELLIE (o.s.)
I'm in. Mr. Arnold? Mr. Arnold?

106 INT MAINTENANCE SHED DAY 106

ELLIE is at the doorway of the maintenance shed, breathing hard from fear, listening to Hammond's VOICE on the radio.

HAMMOND (o.s.)
Great. Good. Okay -- ahead of you should be a metal stairway. Go down it.

Ellie does, heading down into the room, shining the flashlight ahead of her. There is a maze of pipes, ducts, and electrical work on both sides of her.

107 EXT JUNGLE DAY 107

GRANT and the KIDS are now near the top of the fence. A warning light is still out.

108 INT SHED DAY 108

ELLIE walks straight ahead from the bottom of the metal stairs.

HAMMOND (o.s.)
Right. After twenty or thirty feet, you'll come to a T junction. Take a left.

MALCOLM (o.s.)
John, just have her follow the main cable --

HAMMOND (o.s.)
I <u>understand</u> how to read a schematic

Ellie keeps walking, nervous as hell. She looks around. Awfully dark down here.

ELLIE
(into radio)
Going down the stairs...okay...damn it! Dead end!

HAMMOND (o.s.)
Wait a minute, wait a minute, there was a right back there somewhere --

MALCOLM (o.s.)
(taking over)
Ellie?! Look above you -- there should be a large bundle of cable and pipes all leading in the same direction! Follow that!

Ellie looks up, finds the bunch of cable, and follows it into a main corridor.

ELLIE
(into radio)
Piping...okay...following the piping. It goes back up the stairs and across...following the stairs.

HAMMOND (o.s.)
Look for a metal grate and that that to it's longest direction.
(ADDED DIALOGUE, NOT RECORDED)

ELLIE
Mr. Arnold? He's not answering me. Okay I'm on the grating.

HAMMOND
Good! Keep going, now. The cable will terminate in a big, grey box.

ELLIE
Okay, I'm follwing the tubing. I'm going down a passage way. How long does this stuff go for? Could you guys talk a little bit to me?

(NOTE: DIALOGUE TO BE ADDED, WASN'T RECORDED -- SS wants Malcolm to say something funny to Ellie over the radio; she smiles.)

Walking fast, Ellie follows the tubing to the end of the corridor, where she sees just such a box.

ELLIE
(into radio)
Okay -- I see the gray box.

Ellie goes through a mesh gate and walks toward the gray box.

ELLIE (cont'd)
It says "High Voltage".

She pushes the door open even further, revealing a vast array of breakers and switches inside.

HAMMOND (o.s)
Now, Ellie, you can't throw the main switch by hand, you have to pump up the primer handle to give you a charge. It's a large, flat, gray --

ELLIE
I see it!

109 EXT JUNGLE DAY 109

GRANT and the KIDS swing over the top of the fence and start their climb down.

110 INT SHED DAY 110

ELLIE pumps the gray handle, which is sluggish. Above it, a small white indicator CHINGS over from "discharged" to "charged." Ellie SLAMS the gray lever back into position.

ELLIE
It's charged, okay!

HAMMOND (o.s.)
Right (Good)! Now, under the words "contact position" there's a round green button that says "push to close!" Push it!

Ellie does. The "contact position" light CHINGS over to "closed" and lights start to go on all over the panel.

ELLIE
Did I do it? Is the power back on?

111 EXT JUNGLE DAY 111

GRANT and LEX continue to climb down the fence. Tim is having difficulty -- just as he's about to take another step, he loses his footing and almost falls...but then regains control and hangs on.

112 INT SHED DAY 112

ELLIE watches as a column of twelve white indicator lights flash on the control panel. They are clearly labeled, each one for a different area of the park.

HAMMOND (o.s.)
Now Ellie, the red buttons turn on the individual park systems. Switch them on.

As Ellie punches the buttons, they light up...and our eyes go to one near the end of the row.

It's marked "Perimeter Fences."

113 INT JUNGLE DAY 113

GRANT lets go, dropping the last few feet to the ground. LEX does the same.

A warning light begins to flash, coming back to life. Grants eyes go wide. He looks up at TIM, who is still far up -- near the top, in fact, he has come to a complete stop.

114 INT SHED DAY 114

ELLIE keeps pushing the buttons. She's getting closer to the button for the fences.

115 EXT JUNGLE DAY 115

TIM, terrified, has frozen where he is.

GRANT
Tim -- you have to let go!

116 INT SHED DAY 116

ELLIE's still punching the buttons, now only a half dozen away from the one for the fences, now five away, now three --

117 EXT JUNGLE DAY 117

GRANT and LEX are both screaming at TIM.

GRANT
C'mon Tim, move down, damn it!

LEX
Timmy! The power is coming down, quick!

TIM
I can't! I'm scared!

GRANT
Tim, you're gonna have to let go. I'm going to count to three.

LEX
Jump, Timmy! It's too late!

TIM
I'm afraid I am gonna fall!

GRANT
Go, go, go, jump!

TIM
You're crazy! I'm not gonna jump!

GRANT
Tim, you're going to have to let go of the fence. Tim! Get down right now. Get off the fence! Now!

LEX
Do as he says! The power's coming back, Timmy!

GRANT
Timmy, let go! You're gonna have to let go! Count to three. I'll catch you.

LEX
Timmy! Do as he says! Timmy! Do as Dr. Grant says, quick!

TIM
Are you crazy? What if you miss? I hate it up here.

GRANT
Tim, I'm right here. Easy catch. Easy catch. Count to three.

LEX
You're gonna get electrocuted
(or)
electrified! The power's coming back.

TIM
Shut up! You're scaring me. Stop! You're scaring me.

GRANT
Shhhh. Tim, I'm right here below you. Easy catch. One, two three. You count it yourself. One, two, three--

LEX
You're gonna get electrocuted (or) electrified!

GRANT
It's an easy catch, you let -- got -- you do the counting, you count it, Tim. One, two, three -- you do all the counting, okay?

LEX
Timmy, listen to Dr. Grant!

GRANT
I'm coming up there Tim! I'm coming to get you! Lex, I've got to get him!

118 INT MAINTENANCE SHED DAY 118

ELLIE finally pushes the button for the fences. It stops flashing and lights up, a brilliant white.

119 OMITTED 119

CUT TO:

119 EXT JUNGLE DAY 119

The fence HUMS slightly as it awakens. GRANT and LEX are SCREAMING at TIM:

TIM
Okay, okay! I'm going to count to three. One, two, three....

With a low, loud frightening BUZZ--

--the fence comes alive.

POW! Tim is cut off mid-sentence, and literally thrown from the fence. He SLAMS into Grant. They fall to the ground. Lex runs over to them.

GRANT
Tim, you're okay? You're okay?

GRANT notices a larger problem.

GRANT (cont'd)
He's not breathing. Tim?

CUT TO:

120 INT MAINTENANCE SHED DAY 120

ELLIE watches as the banks of fluorescent lights in the maintenance shed come on, one by one.

The lights are going on in rows, coming closer and closer to her. Finally, her row comes on. She follows the light and sees --

-- a raptor, right there, behind the control panel! It SLASHES, taking a lunging sweep at Ellie, but gets stuck, its feet and legs tangled in the maze of pipes on the floor.

This is our first good look at one of these things, nad if it it weren't so terrifying, we could admit that it truly is a thing of beauty. It's the biggest of the raptors, intensely muscled, coordinated as hell, a smoothly designed predator.

Ellie SHOUTS and falls back into the pipes on the other side of the aisle.

The raptor untangles itself from the pipes and gives chase, just as Ellie SLAMS the mesh door closed. The raptor BANGS against the mesh door, Ellie falls to the ground.

She holds on by kicking the door shut as the raptor continues to push himself through the door. Ellie is able to get the door closed. She stands, but then falls back onto one of the walls.

A dead arm falls onto her shoulder. RAY ARNOLD is there, or what's left of him, stuck in the tangle of pipes. Ellie moves away, and his arm falls to the ground.

She doesn't realize that she has moved right back near the mesh wall -- and the raptor comes at her again. Ellie takes off, running as fast as she can, back the way she came. She drags the flashlight with her, running over the dead arm and Arnold's legs.

She continues to run, her headset dangling, the flashlight dragging behind her on its cord.

She reaches the stairs and hits them hard, flying up them. The raptor must be right behind her, she can hear the CLICKING and CLANGING as it scrambles up the stairs, but she doesn't look back.

She reaches the top, throws open the door, hurls herself outside --

121 EXT SHED DAY 121

-- and SLAMS the door behind her, just as the raptor's head SNARLS at her from near the top of the stairs. She runs out the fence and collapses

CUT TO:

A121 EXT JUNGLE DAY A121

TIM is still unmoving. GRANT is performing CPR, alternately compressing Timmy's chest fifteen times, quickly, and breathing into his mouth twice.

LEX is freaking out.

Fifteen compressions. Two deep breaths.

GRANT
C'mon, Tim.

Fifteen compressions. Two deep breaths.

GRANT
TIMMY!

Fifteen compress--

Tim GASPS and comes to.

GRANT (cont'd)
Good boy, Tim. Good boy.

TIM
Three. (Two, three).

CUT TO:

B121 EXT JUNGLE DAY B121

ROBERT MULDOON creeps slowly through the jungle foliage, tracking his prey. He ducks and walks through a hollow log, underneath a fallen tree, following the RUSTLING sound up ahead of him.

He can see just a trace of the raptor's gray flesh as it moves behind the bushes up ahead, staying camouflaged enough to deny him a decent shot. Thinking he's got a moment, Muldoon extends the back handle of the gun and clicks it into place. He prepares to take aim --

A snake slithers across a tree branch, past what looks like the large iris of a flower.

The flower blinks.

It's the eye of the raptor. Muldoon sees it. He raises his gun.

Instead of running away again, the raptor rises slowly out of the brush, fully revealing itself to Muldoon, HISSING at him.

The corners of Muldoon's mouth twitch up into a smile. He draws a bead on the animal.

His finger tenses on the trigger. Suddenly, his smile vanishes, both eyes pop open, and a terrible thought sweeps across his face. His eyes flick to the side --

MULDOON
Clever girl.

-- which is where the attack comes from. With a ROAR, <u>another raptor</u> comes flashing out of nowhere and pounces on him. The gun BLASTS, but wildly, and the raptor's claw SLASHES through Muldoon's midsection.

Muldoon SCREAMS and falls back, the raptor locked on top of him, all tooth and claw all of a sudden.

As the second raptor makes the kill, the first raptor strides slowly forward and watches approvingly.

It throws its head back and SNARLS.

CUT TO:

122 INT VISITOR'S CENTER DAY 122

GRANT, TIM, and LEX come into the deserted visitor's center. A large sign that says "When Dinosaurs Ruled the Earth . . . " droops overhead. Grant now carries Tim, who is weakened but conscious.

GRANT
HELLO?!

But nobody answers.

123 INT RESTAURANT DAY 123

GRANT, TIM, and LEX come into the restaurant. Grant carefully sets Tim in a chair at one of the tables. Lex across from him.

GRANT
I am gonna have to find the others and get you to a doctor. Will you look after Tim, Lex?

LEX
(scared as hell)
Yes.

Grant nods. He looks at Tim for a second.

GRANT
Your hair's all standing up.

He gently rearranges Tim's hair, which is wild, all over his head. Tim looks up at him weakly and manages a smile. Grant smiles back.

GRANT (cont'd)
Big Tim, the human piece of toast.

Tim laughs. Grant pauses for a second, as if debating something --

GRANT (cont'd)
Be back soon, guys. I promise.

He leaves. As he goes across the lobby of the visitor's center and outside, they can see his silhouette, moving through a translucent mural that depicts dinosaurs in various natural settings. It's quiet for a second as Lex and Tim just look at each other.

Tim goes across the room, to an all-you-can-eat table on the other side, and quickly piles some food on a tray. She brings it back to the table.

Lex digs in, munching on veggies, grabbing food with two hands. Tim enjoys his food, too.

Lex comes up with a spoonful of lime Jell-O from a plastic dinosaur egg cup -- but her hand freezes halfway to her mouth.

Tim looks up, and sees the expression on her face. She's staring over his shoulder, eyes wide, the Jell-O quivering in her shaking hand.

TIM
What?

Tim turns around. Behind him, one of the silhouettes on the mural is a raptor, in a hunting pose.

While they stare, the silhouette of a real raptor moves out from behind it and creeps forward, in the lobby of the visitor's center.

124 INT KITCHEN DAY 124

LEX pulls the shiny metal door shut as quietly as she can. It latches with a distinctive CLICK, but there's no lock.

She runs to a panel of light switches and kills them all, plunging the room into semidarkness. She helps TIM down an aisle and they hide at the end, behind a counter, breathing hard.

A raptor's head pops into view, visible through the round window in the middle of the restaurant door.

It just looks for a moment, its breath steaming up the window.

THROUGH THE WINDOW,

as the steam evaporates, the raptor can see a part of Tim that is not entirely hidden by the counter.

IN THE KITCHEN,

TIM and LEX remain frozen in fear as the raptor first SNIFFS at the bottom of the door, then THUMPS its head against it.

But the door doesn't budge.

CUT TO:

125 EXT COMPOUND DAY 125

GRANT walks quickly down the narrow path toward Hammond's compound, eyes darting from side to side, not exactly sure where he's going. From far off, he hears someone SHOUTING to him.

He turns. He sees ELLIE, standing outside the bunker. She's waving to him, SHOUTING something too faint for him to hear.

He furrows his brow and walks toward her. She SHOUTS louder. He walks faster. He's closer now, and he can finally make out what she's shouting.

ELLIE
RUN!

Grant takes off toward her, not even looking back. He races up, and she runs into his arms.

ELLIE (cont'd)
Where are the kids?!

126 INT BUNKER DAY 12

JOHN HAMMOND stands between GRANT and ELLIE in the bunker, watching as Grant RACKS the bolt on a ten gauge shotgun.

GRANT
(to Ellie)
It's just the two raptors, right? You're sure the third one's contained?

ELLIE
Yes, unless they figured out how to open doors.

CUT TO:

127 INT KITCHEN DAY 12

OUTSIDE THE DOOR TO THE KITCHEN,

the raptor stares down at the door handle, cocking its head curiously. It SNARLS and bumps the door handle with its head, but that doesn't do anything.

It reaches out, toward the handle, with one clawed hand.

INSIDE THE KITCHEN,

Tim and Lex stare in shock as the door handle starts to turn.

The door opens. The first raptor stands in the doorway, draws itself up to its full height, and looks around the kitchen.

It SNARLS. It takes a few steps into the kitchen.

Now, a second raptor joins it in the doorway. They move into the room, brushing against each other. The first raptor SNAPS as the second, as if to say "keep your distance."

Now the raptors split, taking two different aisles. Tim and Lex crawl away, Tim awfully weak now, down a third aisle, around the other side of the counter from the raptors, moving in the opposite direction.

As Tim and Lex pass the raptors, one of the raptor's tails SMACKS into some pots and pans, knocking them off the counter. They fall on the kids, who manage to keep quiet.

The kids keep moving as one raptor dips down, looking through an open cabinet to inspect the racket.

Tim and Lex reach the end of the aisle and round a corner -- but Timmy's falling behind now, and he accidentally brushes against some hanging kitchen utensils.

Both raptors turn. One jumps onto the counter, knocking more kitchen stuff to the floor. A ladle CLATTERS to a stop, and the strange metallic sounds confuse the raptors for a moment.

But then they move, in Tim's direction, SNIFFING, heading right for him.

The raptor on the floor is just about to turn the corner to where Tim sits, exposed and exhausted, but both raptors suddenly stop, hearing a CLICKING sound from the other end of the aisle.

It's Lex, TAPPING a spoon on the floor to distract them. The raptor on the counter jumps down and starts cautiously toward Lex's noise, leaving Tim.

Lex sees a steel cabinet behind her, its sliding door slid up and open. She crawls inside, silently.

Time sees the raptors make the turn toward Lex, SMASHING more stuff around with their tails. He turns and sees a walk-in freezer in the far wall, with a pin-locking handle.

As Lex tries to pull the overhead door to the cabinet shut, one of the raptors rounds a corner and sees her reflection on a shiny cabinet front. Lex tries frantically to lower the cabinet door, but it's stuck.

Tim takes a few deep breaths, summons what little strength he has left --

-- and makes a break for the walk-in freezer. He's limping, dragging himself, really moving like wounded prey now, and --

-- the other raptor spots him. Both raptors go into a pre-attack crouch --

-- and they pounce, one toward each of the kids.

Lex tugs on the cover, to no avail -- Tim's raptor charges after him, just open floor space between them --

-- and Lex's raptor THUDS into the shiny surface bearing her reflection. It chased the wrong image. It sags to the floor, semiconscious.

At the other end of the aisle, the real Lex SCREAMS as the other raptor bears down on Tim. Tim reaches the freezer, rips the door open, and falls inside. The floor is cold and slick and his feet go right out from under him. He sprawls across the floor, rolls out of the way --

-- and the raptor slips and falls into the freezer too, right past him.

Tim drags himself to his feet and out of the freezer.

The raptor makes one last lunge, right on Tim's heels, its mouth wide open --

-- but Lex SLAMS the door shut just as Tim is clear. The raptor's head is caught for a second, but it SNARLS, retreats, and Lex gets the door shut all the way.

The raptor ROARS and SCREAMS inside. Lex jams the pin through the handle, locking it in.

Now the other raptor staggers to its feet. Groggy, it SMASHES into stuff all over the kitchen. Lex throws her arm around Tim again for support and they take off.

128 INT RESTAURANT DAY 128

TIM and LEX hurry across the restaurant. They stare back over their shoulders as they run. They CRASH into GRANT and ELLIE.

LEX
It's in there!

ELLIE
Control room.

129 INT SECOND FLOOR CORRIDOR DAY 129

GRANT, ELLIE, and the KIDS race down the second floor corridor toward the control room, Grant helping Tim.

130 INT CONTROL ROOM DAY 130

The door to the control room SMACKS open. GRANT, ELLIE, and the KIDS burst in. Ellie heads straight for Nedry's computer terminal. Grant moves Tim to the side, and races back to the door to lock it.

LEX
We can call for help?!

ELLIE
We've got to reboot the system first!

She sits at the computer and studies the screen. It's flashing at her, dominated by a maze-like grid. She studies it, confused.

GRANT
(at the door)
Oh, no! The door locks -- Ellie! Boot up the door locks! Boot up the door locks!

POW! Something hits the door, hard, from outside, the kids SCREAM, Grant hurls his back against it -- Grant loses his gun. He struggles. The raptor scratches his head.

ELLIE
ALAN!

-- and Ellie leaps out of the chair and races over to the door to help him. A raptor SNARLS and SNAPS, RAMMING itself against the door, trying to force its way into the control room. It's all Ellie and Grant can do to hold the door against the onslaught, but it bucks against them viciously.

GRANT
(to Ellie)
Ellie -- get back and boot up the door locks!

ELLIE
You can't hold it by yourself!

GRANT
Ellie, get the gun!
(or)
Try to reach the gun!

ELLIE
I can't get it!
(or)
I can't get it unless I move!

OVER AT THE COMPUTER,

Lex slides quickly into the command chair at Nedry's terminal. She stares at the screen for a moment --

LEX
This is a Unix system. I know this. It's the files for the whole park. It's like a phone book -- it tells you everything.

-- and then her fingers start to fly over the keyboard. Tim watches, amazed, as the computer starts to respond to Lex's commands.

LEX (cont'd)
I've got to find the right file. Oh no, this isn't right. This might be right, no this isn't it.

TIM
C'mon, Lex! C'mon, Lex! Go, Lexie!

Reaching another menu, Lex spots a box on the screen that reads "DOOR INTEGRITY." She reaches out and touches it. The screen BEEPS --

LEX
There it is, I got it! This is it, I did it. Yes, yes!

-- and the door latch panel BUZZES. Grant and Ellie put everything they have into it and finally the door SNICKS shut, locking the raptor outside.

GRANT
What works?

LEX
Phone security systems, everything works. You ask for it, we got it!

CUT TO:

131 INT BUNKER DAY 131

A phone RINGS. HAMMOND and MALCOLM look at each other, wide-eyed. Hammond lunges for it.

HAMMOND
Grant?! The children alright?

132 INT CONTROL ROOM DAY 132

All the screens in the control room have come alive now, and data is scrolling by at incredible speed as every remaining system in the park comes back on line. ELLIE is at the keyboard with LEX now, figuring things out, and GRANT is on the phone.

GRANT
The children are fine.

133 INT BUNKER DAY 133

HAMMOND is on the phone, MALCOLM is trying to listen.

HAMMOND
Thank God.

GRANT (o.s.)
Listen, the the phones are back up! Call the mainland! Tell them to send the damn helicopters--

Suddenly Grant stops in the middle of his sentence. A SCREAM cuts in, then three GUNSHOTS, fast, and a horrible CLUNKING as the phone is dropped.

HAMMOND
Grant! Grant!

But there's no answer.

134 INT CONTROL ROOM DAY 134

Grant's rifle lies on the floor, smoking, several spent shells alongside it. The front window of the control room has three huge impact shatter patterns in the glass, where the gunshots hit.

TIM gotes into an open panel through the ceiling, and into the crawl space. LEX climbs the ladder, followed by ELLIE and GRANT.

Grant looks over to the front window, scared as hell, just as --

-- it SHATTERS in a shower of glass and a raptor EXPLODES into the control room. It lands on its feet on a work station console, images from wall projectors falling across its head.

Grant vaults himself up into the ceiling, and knocks the ladder with his feet.

The raptor tilts its head curiously, looking up at the swaying ceiling.

135 IN THE CRAWL SPACE, 135

Grant, Ellie, and the kids dash across the ceiling panels, moving fast, but carefully, so as not to break through.

SMASH! The raptor's head bursts through a panel behind them, leaping up at them, SNARLING and SNAPPING.

It drops down again, and they keep moving forward. But now it ERUPTS through a panel right in front of them. They SCREAM, its teeth CLICK just inches in front of Ellie --

-- but the raptor can't hold itself up there, and it falls back to the floor of the control room.

Grant looks around frantically and spots an air duct a few yards away.

GRANT
Follow me!

They move for it, but the raptor's head CRASHES through the ceiling again, this time right underneath Lex.

She SCREAMS and is lifted up, on top of its head, and pinned to the ceiling above.

Grant SMASHES his boot into the side of the raptor's head. The raptor SNAPS at him, latching onto his boot for a second before the raptor's own weight pulls it back down.

Lex goes down with the raptor, spinning into the hole in the ceiling, tumbling down. Grant grabs her by the collar at the last second, but Lex dangles there, above the raptor.

The animal flips over onto its feet and crouches to pounce just as Grant summons his strength and jerks Lex back into the ceiling.

The raptor springs, but too late. Grant and Lex scramble over to the air duct and join Ellie and Tim inside it.

136 IN THE AIR DUCT, 136

Grant, Ellie, and the kids crawl through the air duct as fast as they can, the thin metal BOOMING and creasing around them. They reach a metal grate that shows daylight beneath. Grant reaches out and pulls it up.

Through the grate, they can see the lobby of the visitor's center below. They're directly above the skeletons of the dinosaurs, the T-rex and the sauropod it's attacking. The unfinished skeletons are surrounded by scaffolding.

GRANT
Down through here!

137 INT ROTUNDA DAY 137

Grant and the others climb down out of the air duct and onto a platform of the scaffolding that stands alongside the skeletons. They continue down to the second platform, then the third. They suddenly see--

A RAPTOR, standing to the side by the second floor railing.

It's much too far to jump to the lobby floor, so Grant climbs gingerly onto the nearest skeleton, the towering brachiosaur.

They climb down as fast as they can. Grant helps Tim down, Lex and Ellie follow. Ellie goes to the tail. Lex moves to the front. Grant lands on the main body in the middle with Tim. And the raptor watches them.

Up in the ceiling, the skeleton's anchor bolts GROAN in the plaster, starting to pull free. But for now, they hold.

The raptor flies out and lands on the back of the middle section of the skeleton. SNAP! It CRACKS apart with the weight, sending the sections spinning in all different directions.

Grant and Tim twirl on the middle section. Tim begins to slide down. Grant tries to hold on to him -- but Tim loses his grip and falls to the ground right underneath the swinging, large middle section of the dinosaur skeleton.

Meanwhile, Lex spins on the front section. She slips -- and tries to keep from falling as she hangs by her legs.

The anchor bolts in the ceiling RIP free, ZINGING past them like bullets. The entire brachiosaur skeleton collapses like a house of cards sending Ellie to the ground. She covers herself with her arms, trying to protect her head from the shower of falling bones.

Lex falls, landing on the ground with bones falling on top of her. She SCREAMS.

Grant, alone in the middle section, looks up and sees the cable about to SNAP -- he falls! The large section of the skeleton comes careening down, heading straight for Tim, who lays where he fell on the ground. It comes SMASHING down...with just enough space for him to be safe.

The raptor tumbles to the floor in a cascade of splintering bones.

It lands on its back a few yards away and staggers for a moment, the wind knocked out of it.

Grant lands in front of Tim. He stands, and goes to Tim. Lex sits up and sees the raptor regain its feet. She SCREAMS.

Ellie stands. She notices the shadow of second raptor, standing behind the visqueen. She stops dead in her tracks. She backs up towards Grant and Tim.

The raptor comes out from under the plastic and looks around. Grant gets Tim out from under the skeleton. Lex joins them. They back away from the raptor, approaching from the left side. They back up towards the large rock in the middle of the room holding the other skeleton.

The raptors crouch in their pre-attack stance--

The group is caught in the middle of the two approaching raptors.

Lex looks back and SCREAMS. Grant and the others continue to back up. They look up and see --

-- TYRANNOSAURUS REX! It's massive head descends down from above. A set of six-foot jaws clamp down on the raptor. Eighteen-inch teeth sink into its side, and the helpless animal HOWLS in agony as it's lifted up, up, up off the floor of the lobby.

Grant and the others look up in stunned amazement. They step back behind the rock for safety and look to the right. They see another raptor approaching.

The other raptor goes up in the air now, twenty feet off of the lobby floor, held fast in the mouth of the Rex. It stands in the entrance to the lobby in front of the massive hole it ripped through the Visqueen wall. It shakes its enormous head once, BREAKING the neck of the velociraptor, then drops it, dead, to the floor at its feet.

Grant, Ellie and the kids skirt the battle royale on the lobby floor and dash out of the door of the Visitor's Center.

The second raptor turns from the humans and lunges at the Rex's side, leaping twelve feet into the air and rending the Rex's flesh as it comes down, slashing it open with its six-inch claw.

The rex BELLOWS in pain, and turns on the raptor, eyes raging, and strikes, just once, quickly, as fast as the head of a serpent. It catches the raptor by it thick back end, puts one of its enormous feet down on it, and tears.

It rips the last velociraptor in half.

The rex whirls around - as it turns, its heavy tail counterbalances, SNAPPING the other way, sweeping across the lobby and SMASHING right through the T-rex skeleton.

The skeleton collapses in an explosion of bones, falling to pieces aournd the living rex.

The rex stands majestically in the middle of the lobby, both skeletons swept away, SNAPPING like matchsticks as they settle arounnd the animal.

The rex draws itself up to its full height --

--and ROARS.

The sound is deafening, and the vibrations rattle the entire Visitor's Center. The sign which dnagled over the lobby by its one remaining wire finally falls, CLATTERING to the floor at the Rex's feet, face up.

"WHEN DINOSAURS RULED THE EARTH", it says.

137A OUTSIDE THE VISITOR'S CENTER 137A

Hammond SQUEALS the jeep to a halt in front of the steps. Malcolm is lying in the back.

Grant and the others practically fall into the jeep.

GRANT
Mr. Hammond, I've decided not to endorse your Park.

HAMMOND
After careful consideration, Dr. Grant -- so have I.

Hammond hits the gas and the Jeep takes off.

137B THRU 137C OMITTED 137B THRU 137C

139 EXT HELICOPTER LANDING PAD DAY 139

The helicopter rotors whirl to life as the chopper waits on the landing cross. Two jeeps ROAR up next to it, one driven by GRANT, the other by HAMMOND.

INT HELICOPTER DAY

One by one, they climb aboard, their faces white from their ordeal.

ELLIE comes on first, holding LEX. Then HAMMOND, carrying TIM. And GRANT, helping MALCOLM.

No one speaks. Hammond takes another look at his dream, Grant comes over and takes him back to the helicopter.

The helicopter takes off immediately. As they rise into the air, they stare out the windows, looking down on the park as it spreads out below them.

140 DOWN IN THE PARK, 140

the helicopter soars over a vast plain. The tyrannosaur, which is still feeding on the remains of the dinosaur it ran down and killed, looks up.

It throws its head back and ROARS, waving its little forelimbs at the strange thing in frustration. As the helicopter moves off, the T-rex just stares, silently, with huge, yellowing eyes. It's a moment of utter bewilderment for the rex, and we almost feel --

-- sad for her.

141 BACK IN THE HELICOPTER, 141

Hammond looks down at the park, his eyes full. He looks over at the kids.

They're in the back of the helicopter, with Grant. As they look out the windows, Grant almost absently has his arm around both kids.

Now Ellie looks at him. Both he and the kids seem so natural, so obviously comfortable and trusting with each other. She smiles.

The four of them sit that way, in the back of the helicopter, huddled together. Survivors.

Grant looks out the window.

The helicopter sweeps low over a huge flock of sea birds that's feeding on a school of fish. As the chopper ROARS near, it kicks up the flock. Hundreds of birds sail off in all directions, powerful and graceful.

Grant looks at the birds and breaks into a wide grin.

The birds reform as a flock again and fly straight into the sun.

FADE OUT.